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# MISSARUM

## Praestantissimorum superioris aevi Auctorum,

juxta

**CODICES ORIGINALES**

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a

**Carolo Proske.**

**Tomus Primus.**

**OCTO MISSAS**
IV. V. VI et VIII Vocum continens.

Ratisbonae.
Sumtibus, Chartis et Typis Friderici Pustet.
MDCCCLVII.

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# SELECTUS NOVUS MISSARUM

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juxta

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## PARS II.

Quatuor Missas IV. VI. et VIII Vocibus decantandas

continens.

Ratisbonae.
Sumtibus, Chartis et Typis Friderici Pustet.
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Benützung der nach Palestrina geschriebenen Tonwerke für die Kunstpraxis wesentliche Vortheile erwarten. Solche aus späteren Epochen stammende Werke tragen bereits das Gepräge des allmähligen Verfalles der Kunst; in der Regel eines höhern geistigen Gehaltes und einer festen Durchführung der reinen Kirchentonarten entblösst fliesst ihr gemischter Styl in ungeläuterten Verbindungen des diatonischen und chromatischen Tongeschlechtes characterlos dahin. Sie entfernen sich gleichweit von der profanen, wie von der kirchlichen Setzart und haben in ihrer precären Kunstgestalt kaum einen Anspruch auf Wiedereintritt in die Kirche. Die Leichtigkeit womit sich derlei Compositionen auffassen und darstellen lassen, rechtfertigt nur eine bedingte Beachtung für den praktischen Zweck; das höhere Ziel praktischen Strebens wende sich vielmehr jenen edleren, der frühern Zeit entstammten Werken zu, welche nach Geist und Form dem rein ausgeprägten kirchlichen Typus entsprechen! Nur diese bestehen auch jegliche Kritik der neuern Kunst, während die späteren Erzeugnisse in ihrer entgeistigten Form weder dem ältern, noch in ihrer halbentwickelten Fortbildung dem neuen Kunstgebiet angehören und darum nach keiner Seite hin befriedigen. Ueber diese Regel erheben sich nur einzelne ruhmvolle Ausnahmen, wie dies anderwärts nachgewiesen worden.

Die Abtheilung enthält nachstehende Vier Messen.

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## V.

# MISSA. „Simile est regnum coelorum.“

Quatuor Vocum.

Von **Vittoria.**

**Aus dem in der Vaticana befindlichen Original:**

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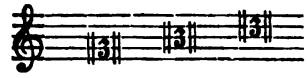
**Tonschlüssel des Originals:** 

## VI.

# MISSA. „Vidi speciosam.“

Sex Vocum.

Von **Vittoria.**

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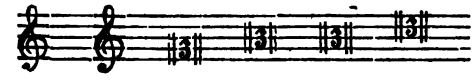
**Tonschlüssel des Originals:** 

**Nächst dem, was in den Bänden der Musica Divina von diesem erhabenen Meister gegeben wurde, leuchtet der edle, kunstgewandte Styl desselben vorzugsweise aus diesen beiden Messen hervor.**

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## VII.

## MISSA. „Super Voces Musicales.“

Sex Vocum.

Von **Francesco Soriano.**

Dieses ausgezeichnete Tonwerk entstammt einer Messensammlung des Meisters, welche unter nachstehendem Titel erschien:

Smo. D. N. Paulo V. Pont. Opt. Max. D. Francisci Suriani Romani, in Basilica Vaticana Musicae Praefecti, **Missarum** Liber Primus. Romae apud Joan. Bapt. Robblettum. 1609. F.

Das Prachtwerk ist Papst Paul V. gewidmet und enthält 8 Messen des in der Schule Palestrina's zur seltensten Kunstgrösse gereiften Römers, worunter die achtstimmige Nachbildung der Missa Papae Marcelli. Dass jedoch dem Genius des vorliegenden Werkes unter sämmtlichen Messen des Meisters der Preis gebühre darf mit vollem Grunde behauptet werden.

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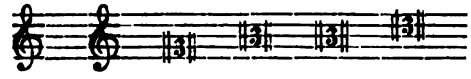

Ich fand das Originalwerk im Musikarchiv des Sagro Convento in Assisi und benutzte es für die Partitur.

## VIII.

## MISSA.

Octo Vocum.

Von **Leo Hasler.**

Diese achtstimmige Messe ist eine der schönsten Schöpfungen unsers herrlichen vaterländischen Meisters. Die Originaledition befindet sich in der Bibliothek des Unterzeichneten und trägt die Aufschrift:

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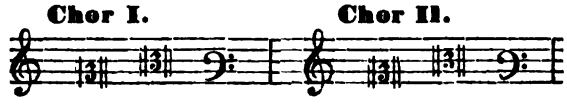


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# V.

# MESSA

„Simile est regnum coelorum“

## Quatuor Vocum

THOMA LUDOVICO DE VICTORIA

(Tommaso Ludovico da Vittoria.)



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In der zweiten Abtheilung vorliegenden Bandes werden als würdige Folge der ersten Hälfte Compositionen geboten, welche in geistiger und technischer Beziehung zu den vollendetsten Erzeugnissen älterer Kirchenmusik gehören.

Wenn jedoch in diesen, wie in allen für die folgenden Bände vorbehaltenen Messen die ganze Erhabenheit des ächten Kirchenstyls entfaltet ist, und dieselben darum bei richtiger Behandlung und reicherer Besetzung vollkommen geeignet sind die gottesdienstliche Feier der höchsten Feste zu verherrlichen, so darf man doch nicht wähnen, dass deren Ausführung für einen gebildeten Sängerchor mit erheblichen Schwierigkeiten verbunden sei. Denn es ist bei Auswahl derselben auf melodische und harmonische Klarheit wie auf richtigen Ausdruck der Modulation die sorgfältigste Rücksicht genommen, ingleichen vorzugsweise von denjenigen Kirchentonarten Gebrauch gemacht worden, welche sich der modernen Gehörsauffassung anschliessen. Noch weitere Berücksichtigung den Anforderungen der Zeit auf Fasslichkeit und Ausführbarkeit älterer Compositionen einzuräumen möchte vom Standpunkt ernstlicher Wiederbelebung des Geistes und Gepräges reinkirchlicher Tonkunst höchst bedenklich seyn. Hiernach sind auch die Ansichten derjenigen zu würdigen, welche von primitiver

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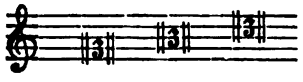
**Tonschlüssel des Originals:** 

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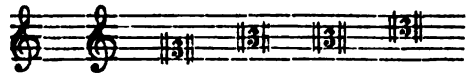

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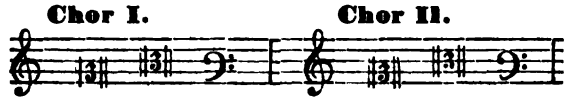


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# MESSA

„Simile est regnum coelorum“

## Quatuor Vocum

THOMA LUDOVICO DE VICTORIA.

(Tommaso Ludovico da Vittoria.)



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# MISSA.

„Simile est regnum coelorum.“

T. L. da Vittoria.

CANTUS.

– – – – – – – – – Y –

ALTUS.

TENOR.

Ky-ri-e e – – lei-son, e-lei – – – –

BASSUS.

Ky – ri-e e-lei-son, e – –

– ri-e e – leison, e-lei – – – – – son,

Ky – ri-e e – – – – lei – – –

– – – – – son, Ky-ri-e e – lei – – son, e-

– lei – son, Ky-ri-e

Ky-ri-e e – lei – son, Ky-ri-e e – – – lei – – son.

– – son, Ky-ri-e e – – – lei – – – son, Ky-ri-e e-lei – – son.

– lei – – son, Kyri-e e – – lei – son, e-lei – – – – – son.

– e-leison, Ky-ri-e e – – lei-son, Ky-ri-e e – – lei – – son.



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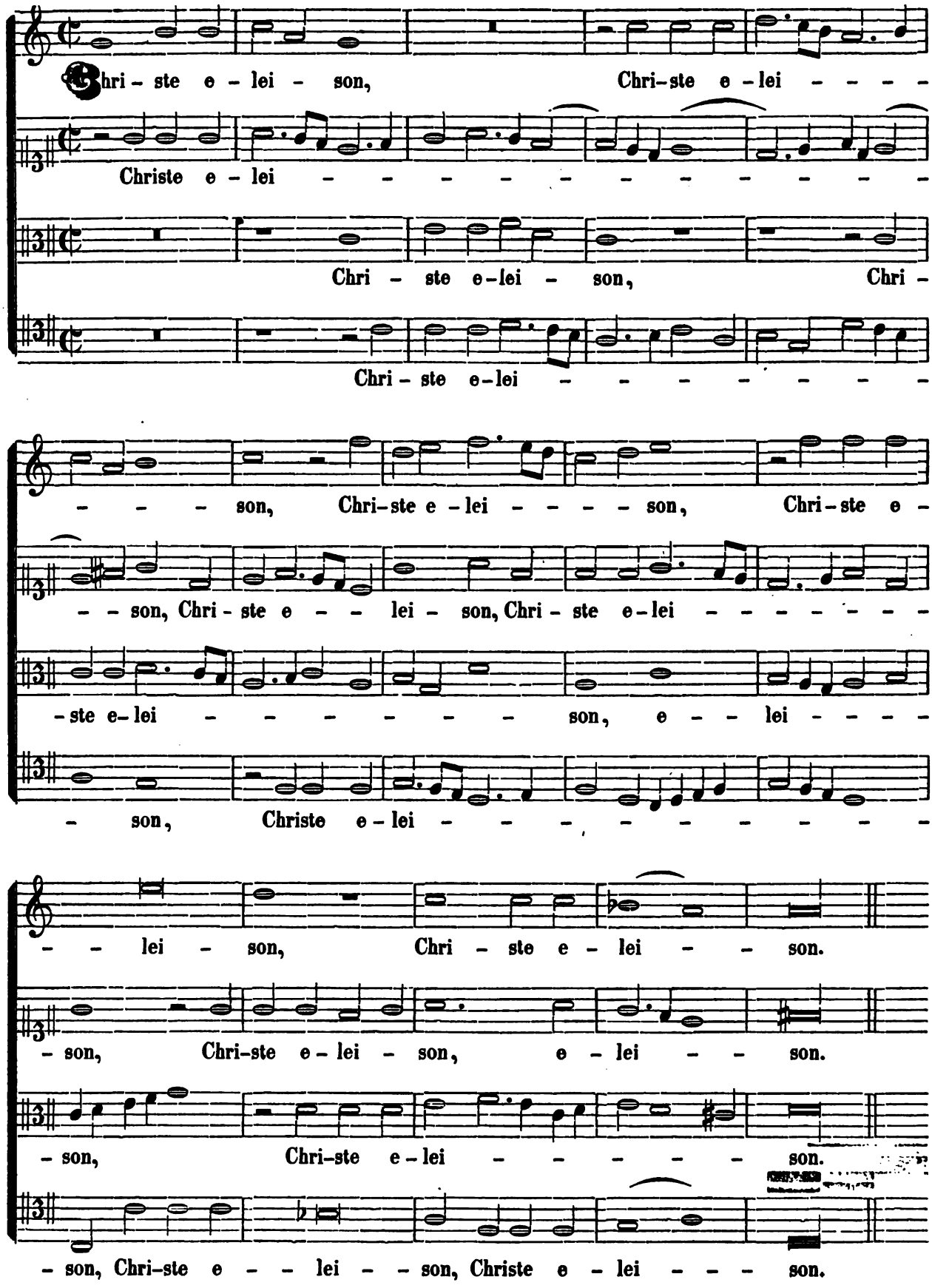


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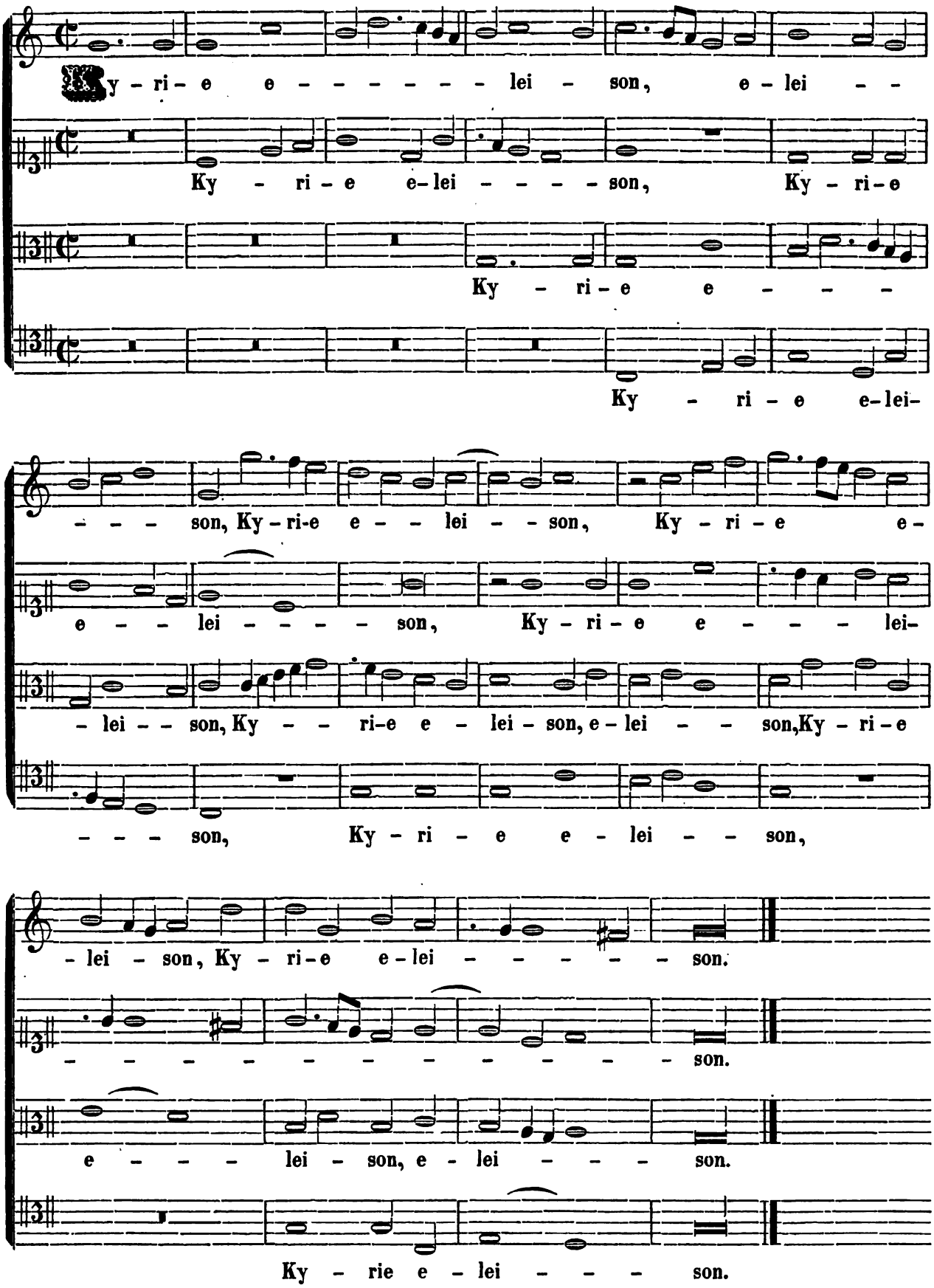


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# GLORIA IN EXCELSIS DEO.

CANTUS.

– – T in ter-ra pax ho – mi – ni – bus bo – nàe vo-lun-ta –

ALTUS.

Et in ter-ra pax ho-mi-ni – bus bo nae vo – lun-

TENOR.

Bo – nae vo-lun-ta –

BASSUS.

– tis. Lau-da-mus te, be – ne – di – – – – ci-mus te, a –

– ta – – – tis. Lau-damus te, be – ne-di – – cimus te,

– – – – – – tis. Lau-damus te, bene – – di – cimus te, a – do-

Bo-nae vo-lun – ta – tis. Lau-damus te, be-ne – di – – ci-mus te, a – do-

– – do-ra-mus te, glo – ri – fi – ca – – – – – – – mus te.

a – do-ra – – mus te, glo – ri – fi – camus te.

– ra – mus te, glo – ri – fi – ca – – – mus te.

– ra – mus te, glo – ri – fi – ca – mus te, glo – ri – fi – camus te. Gra–

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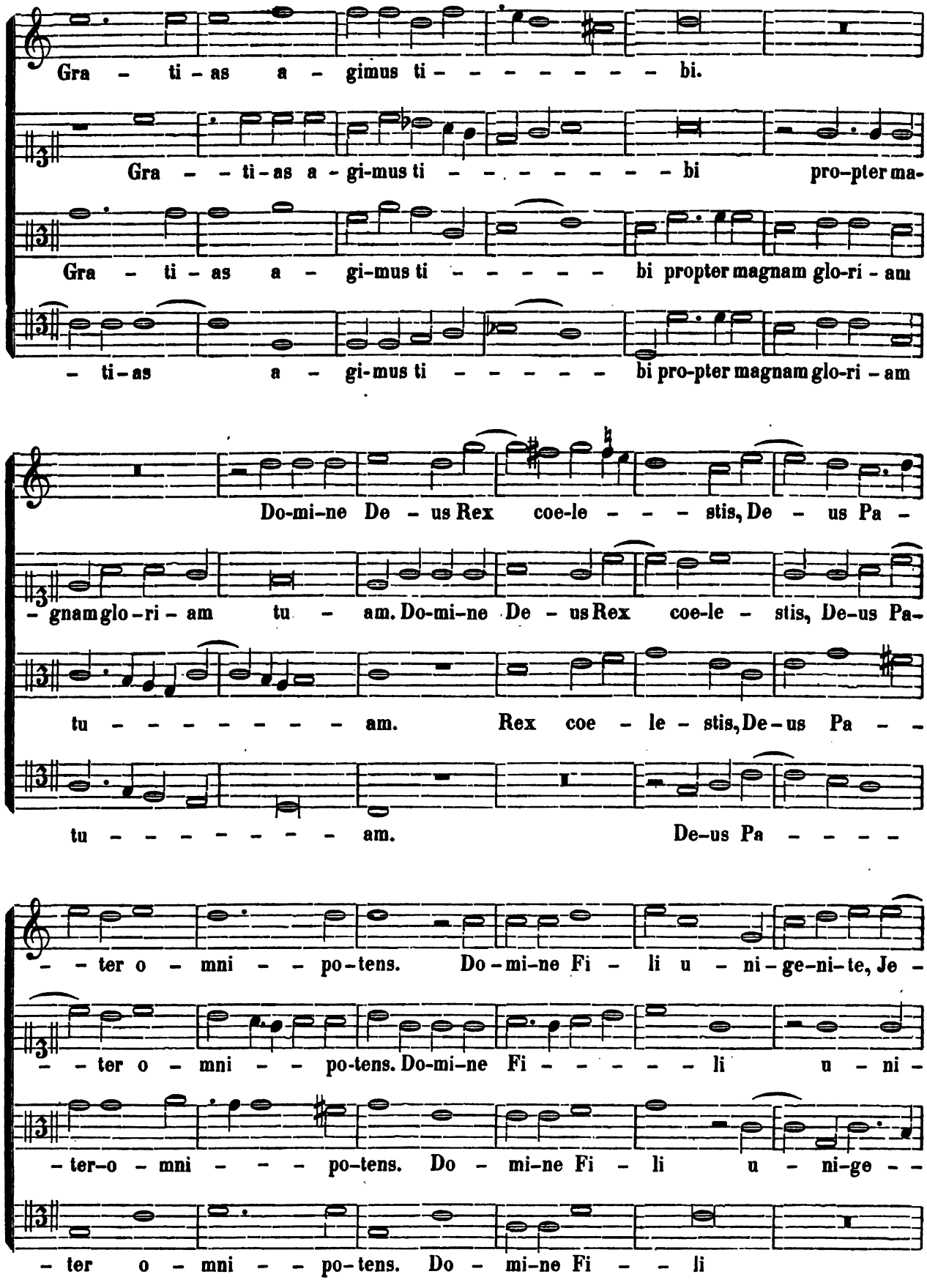


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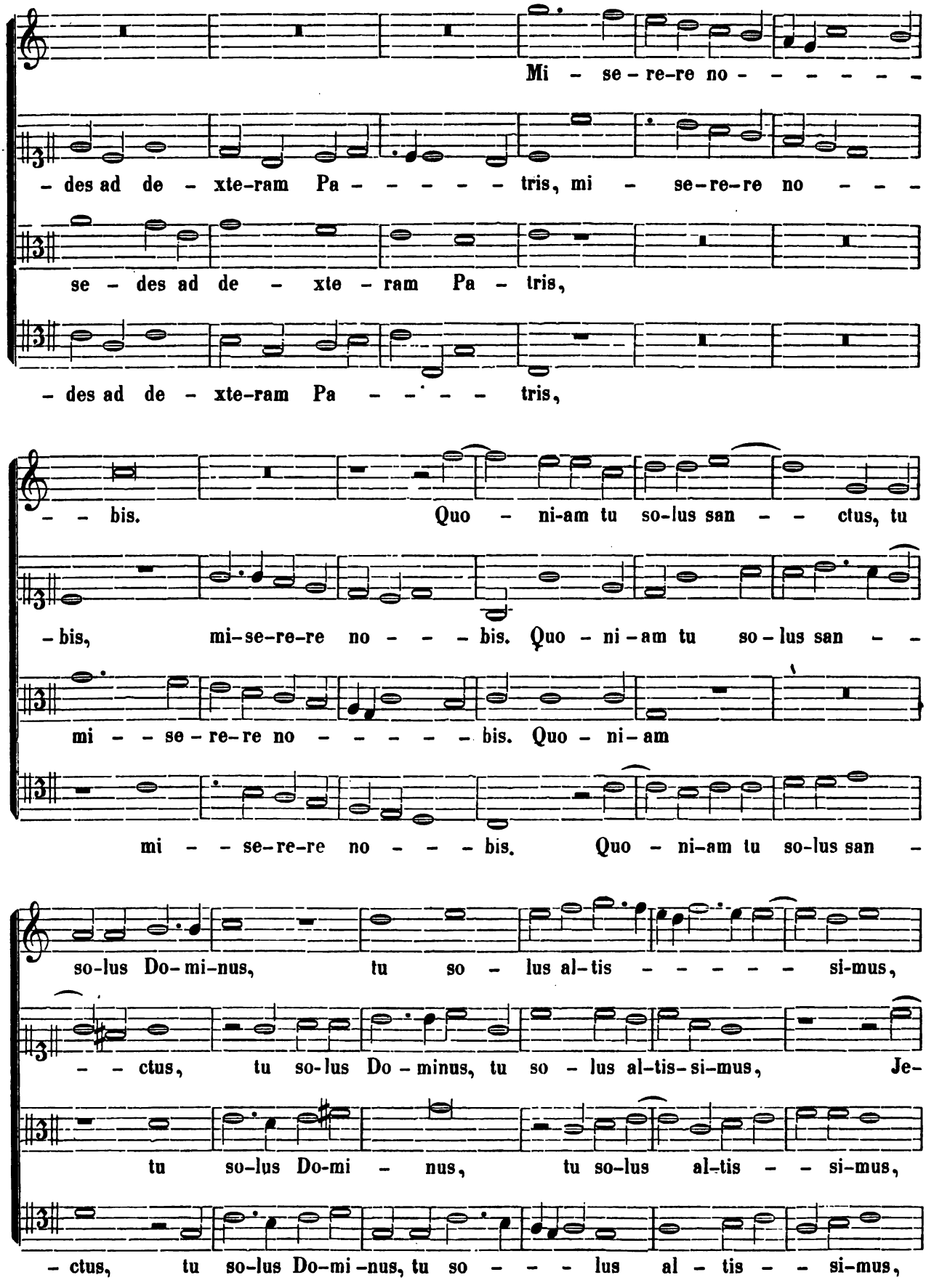


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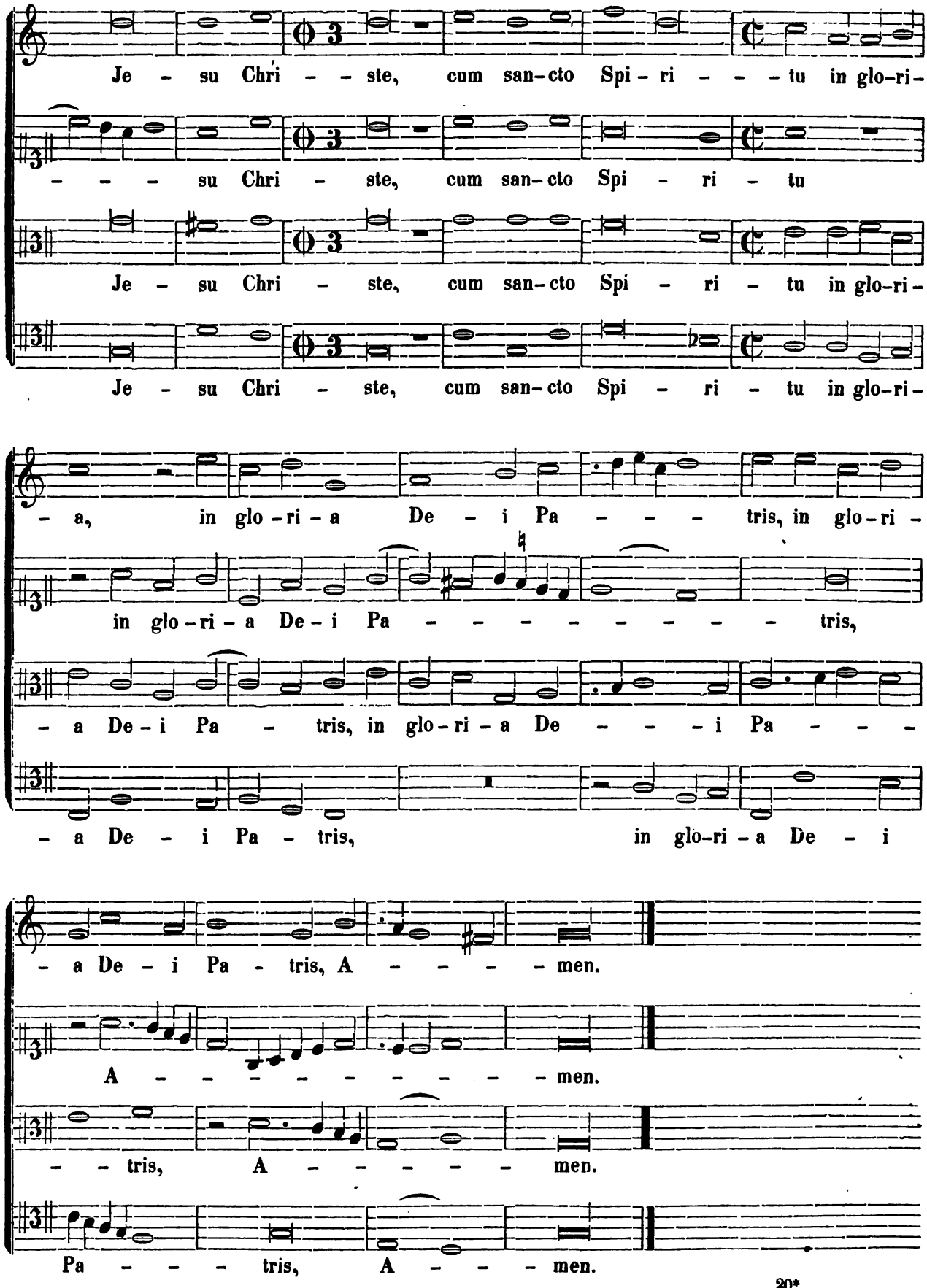




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# CREDO IN UNUM DEUM.

CANTUS.

- A - trem o - mni - po - ten - - - - - - tem,

ALTUS.

Pa - trem o - mni - po - ten - - - tem, fac - to - rem coe - - -

TENOR.

Patrem. Fa - ctorem coe - li et

BASSUS.

Patrem. Fa - cto - rem coe - li et

vi - si - bi - li - um o - - - - - mni - um et in - vi - si - bi -

- li et ter - rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - - -

ter - - rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li -

ter - rae, vi - si - bi - li - um o - - - - mni - um.

- li - um. Et in u - num Do - mi - num Je - sum Chri - - stum,

- - li - um. Et in u - num Do - mi - num Je - sum Chri - stum, Fi -

- - um, Je - sum Chri - - - stum, Fi - li - um

Et in u - num Do - mi - num Je - sum Chri - - stum, Fi - li - um

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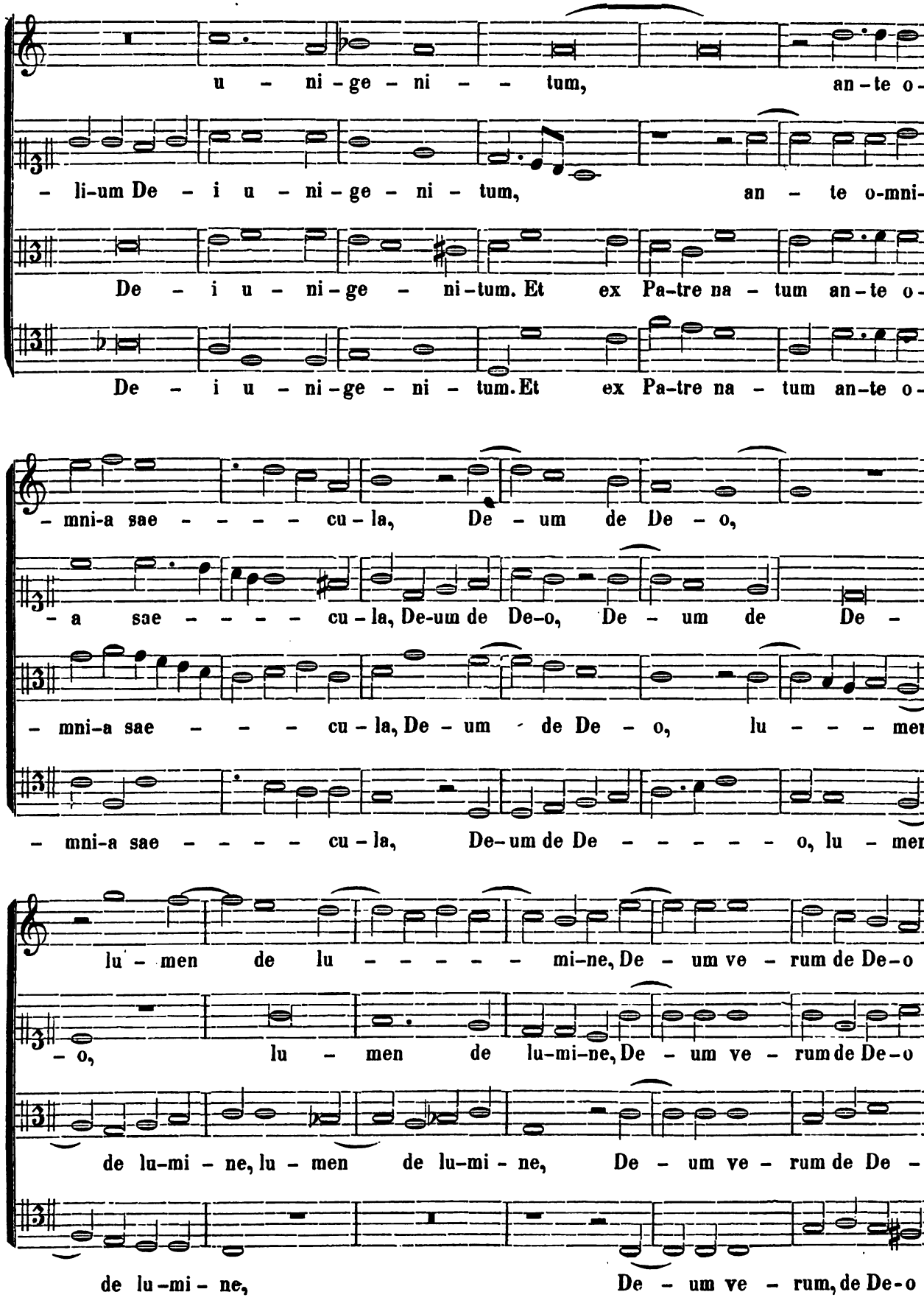


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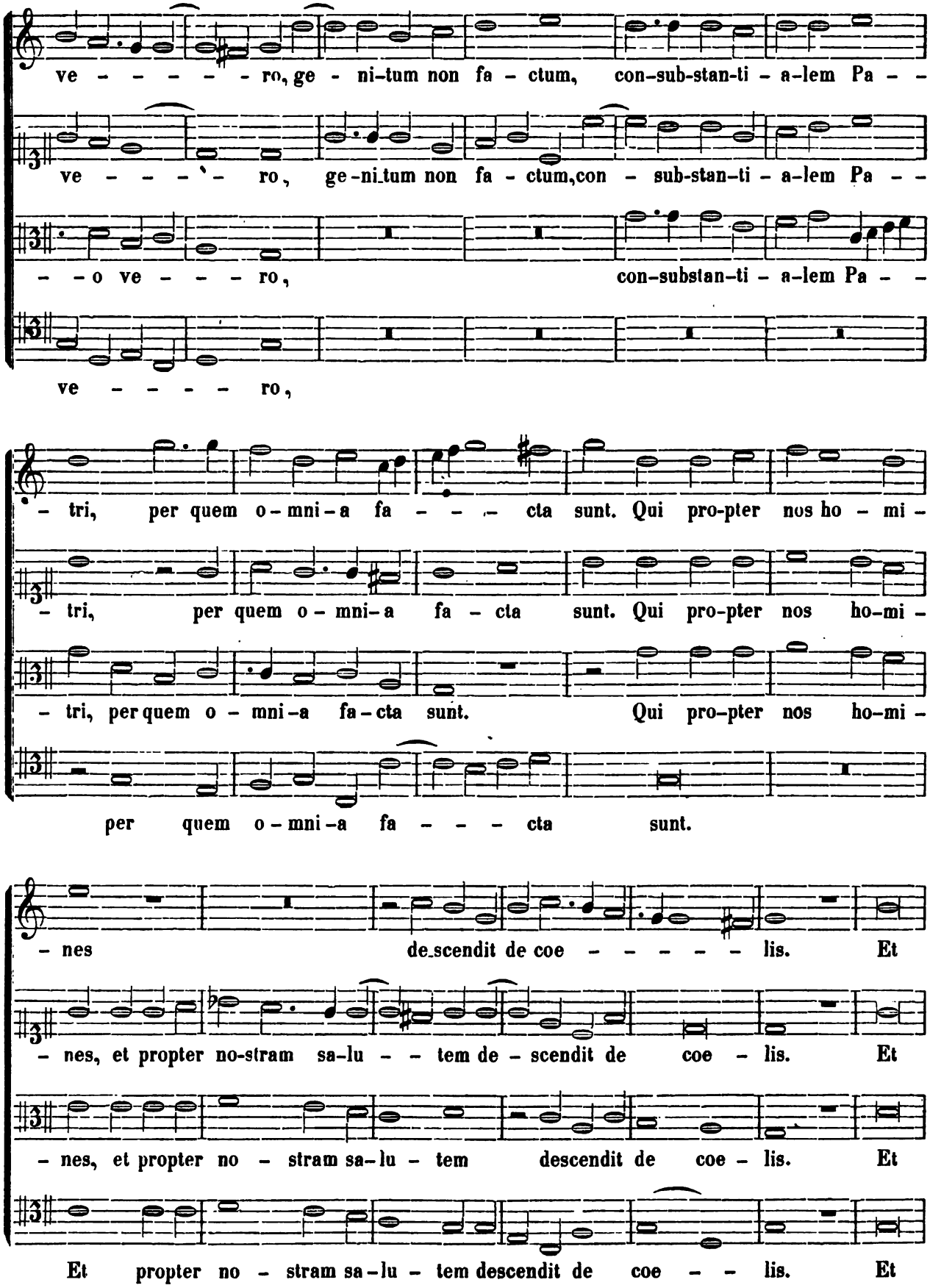


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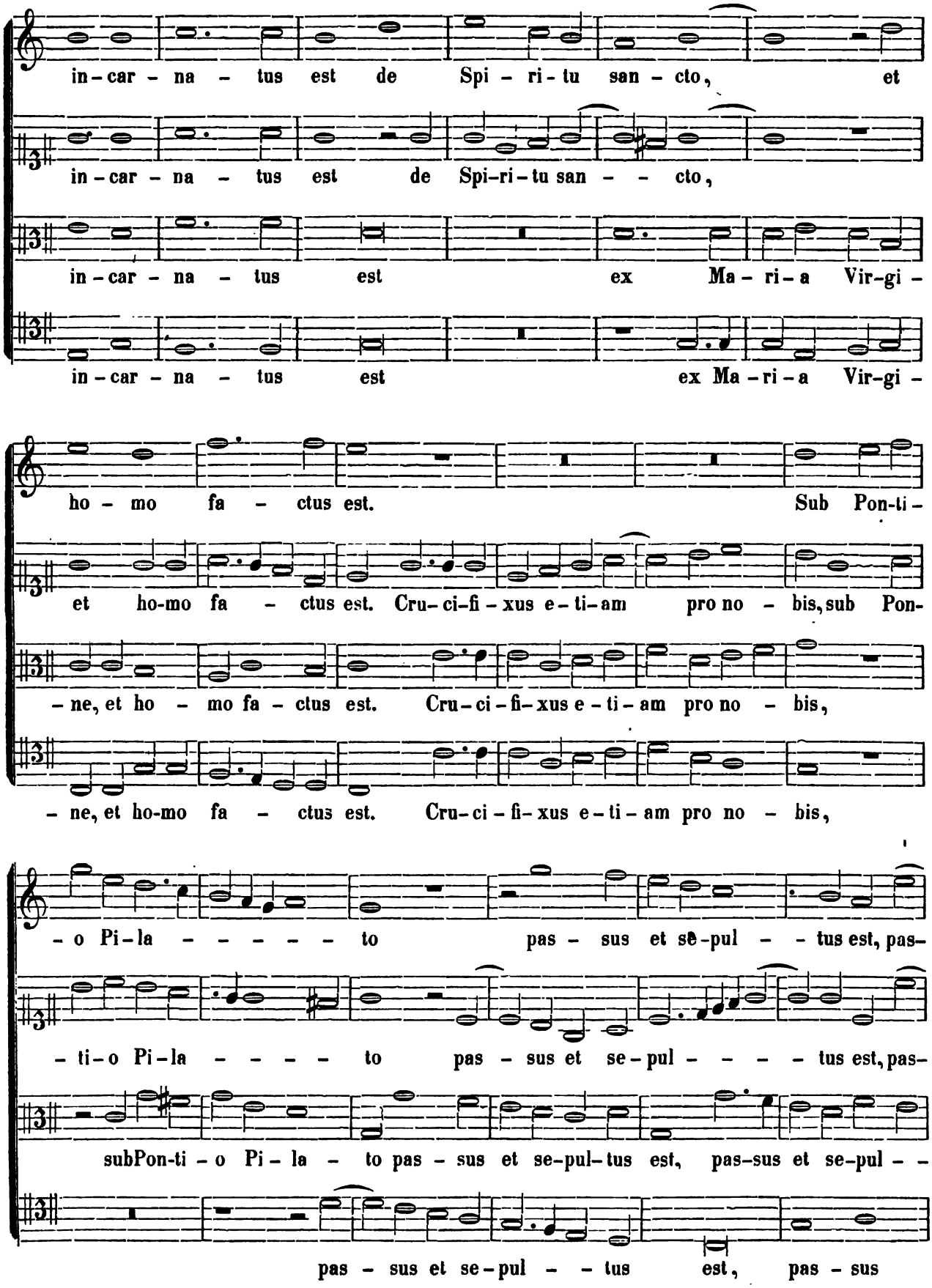


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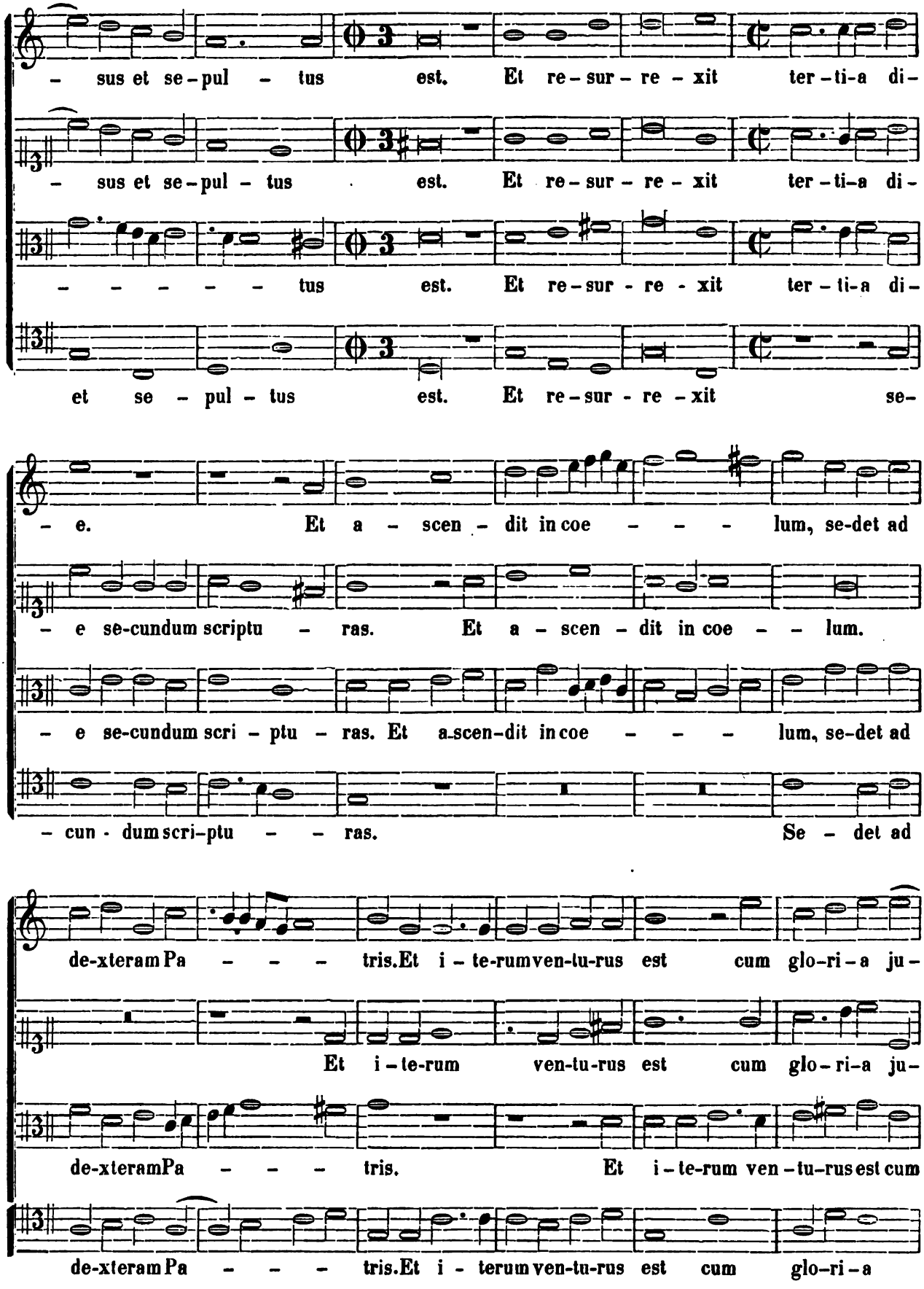


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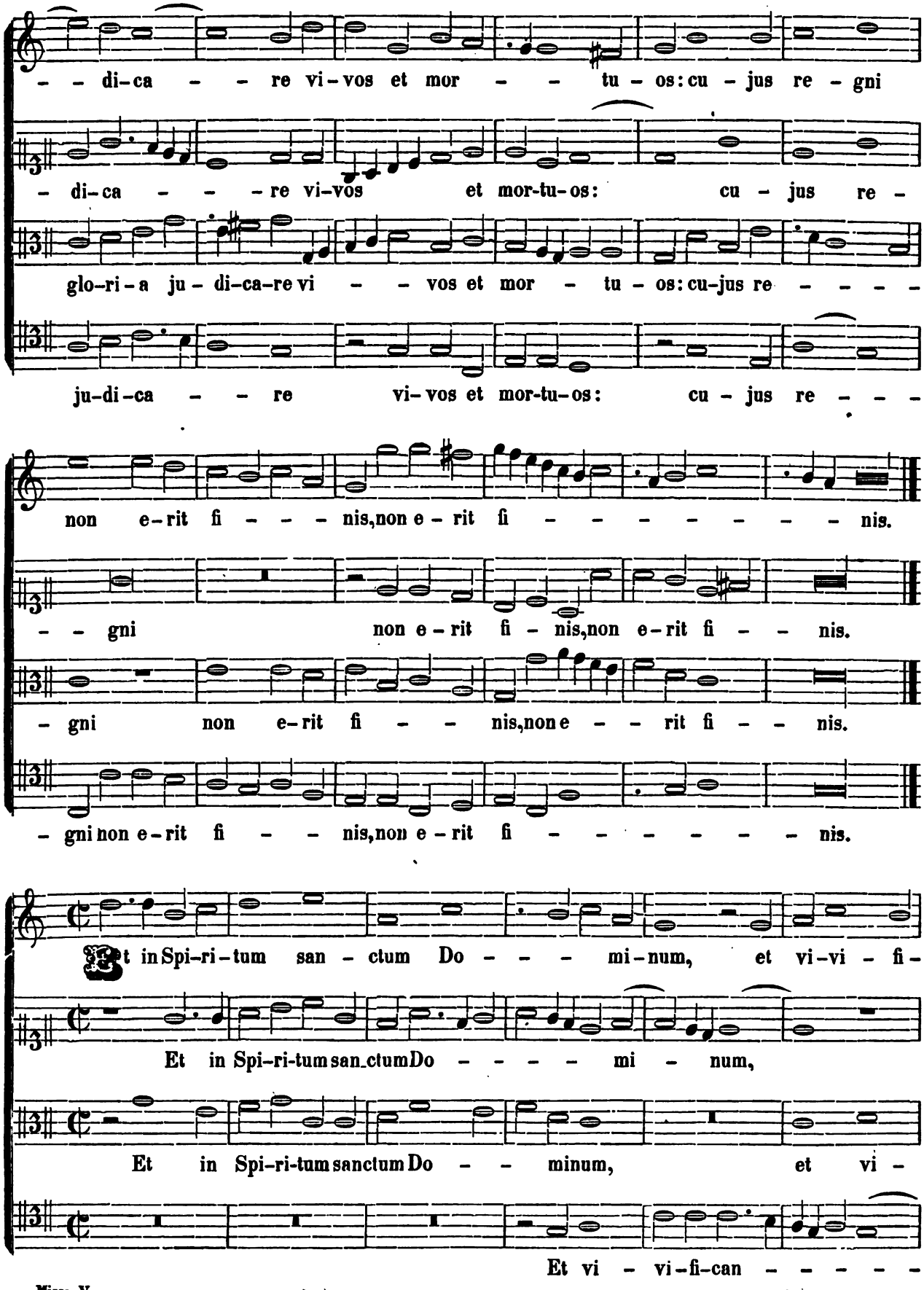




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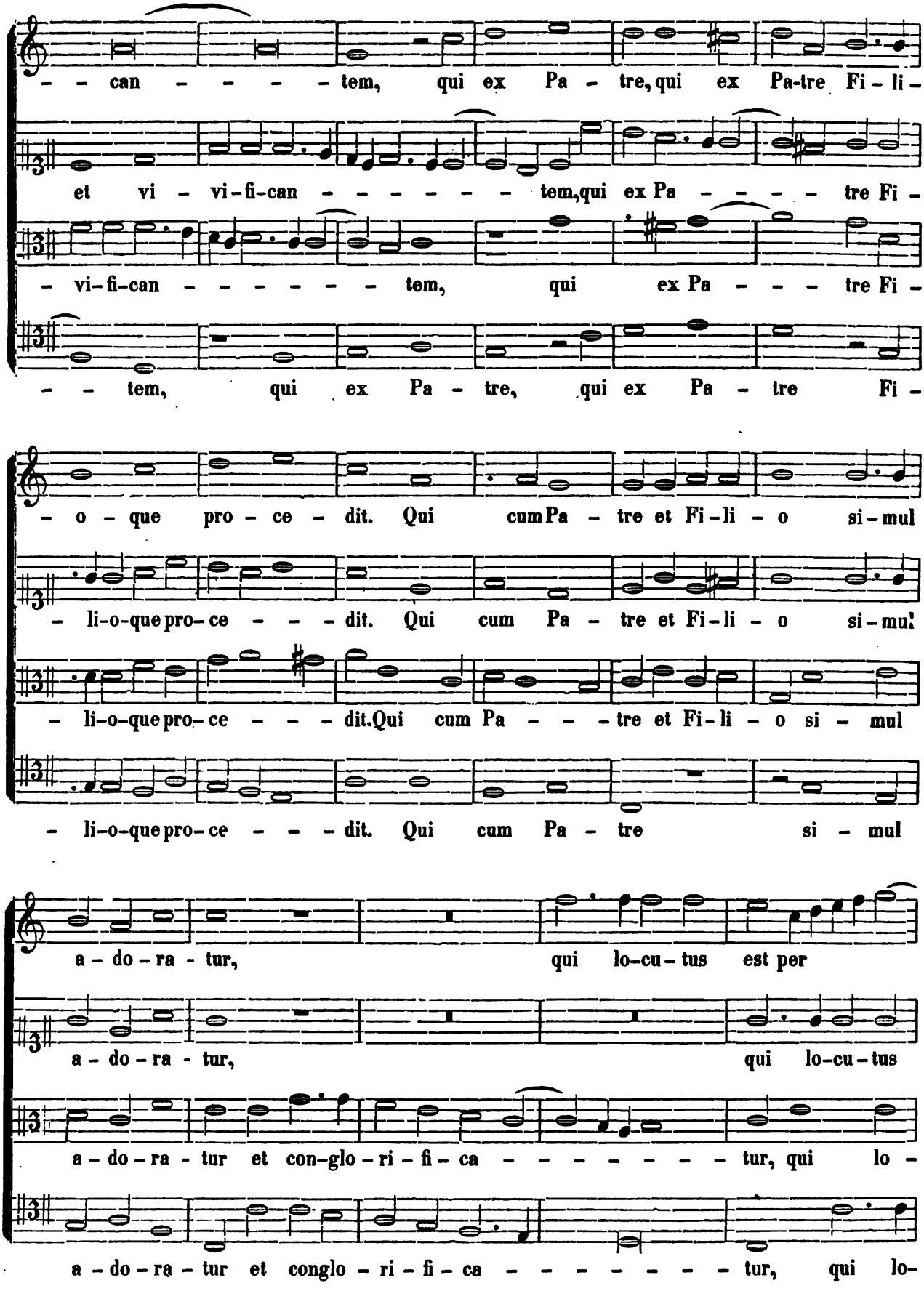


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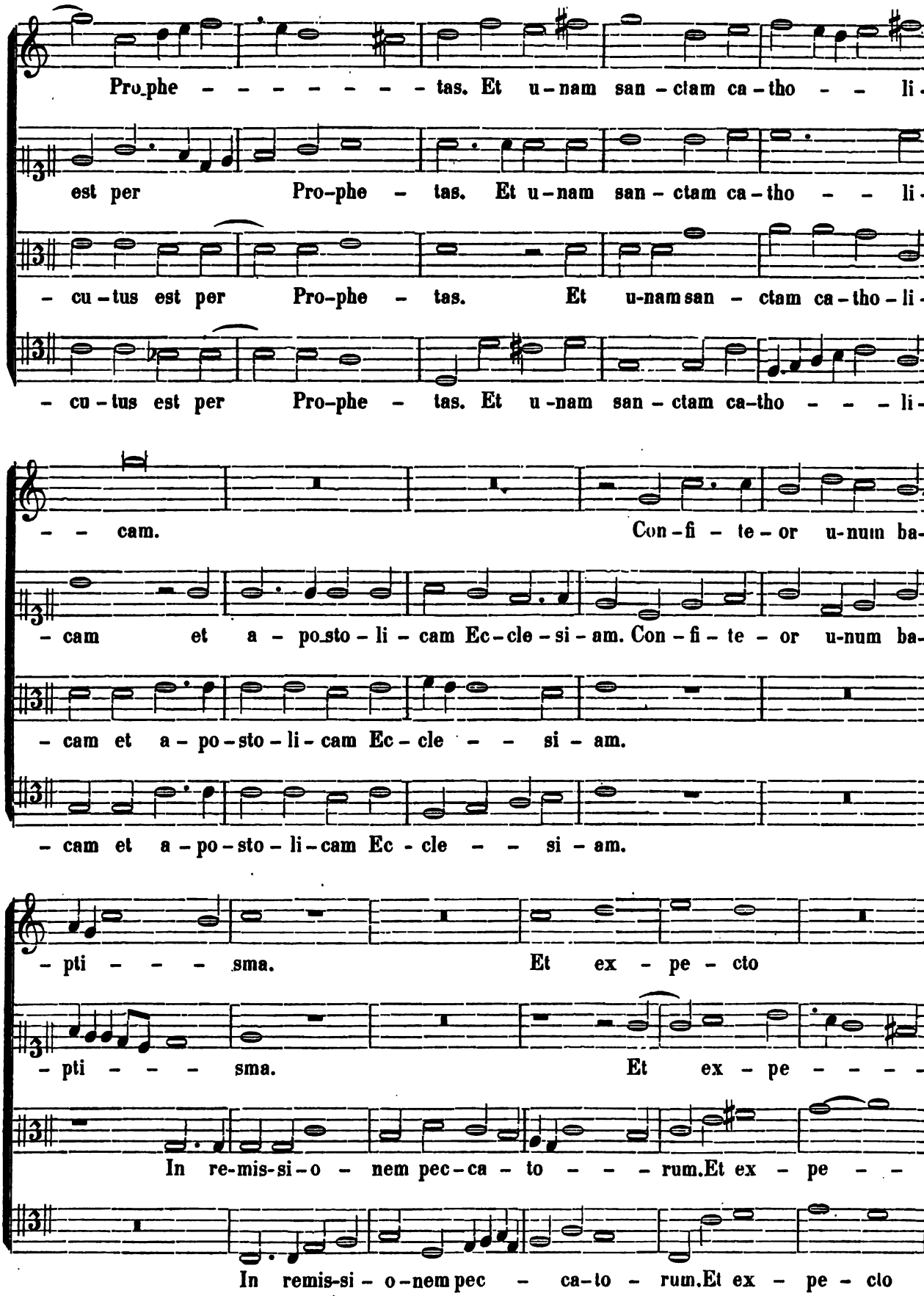




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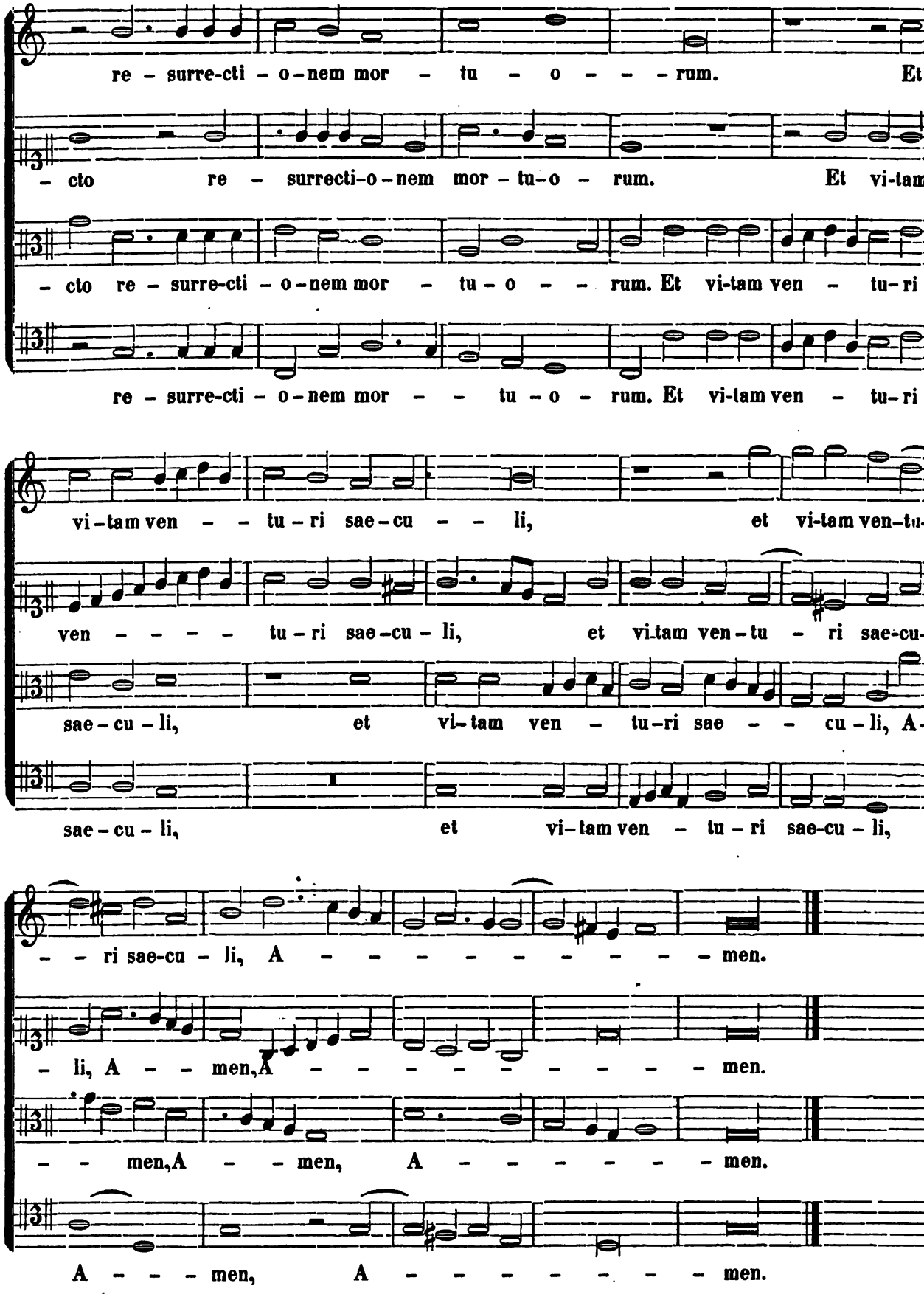


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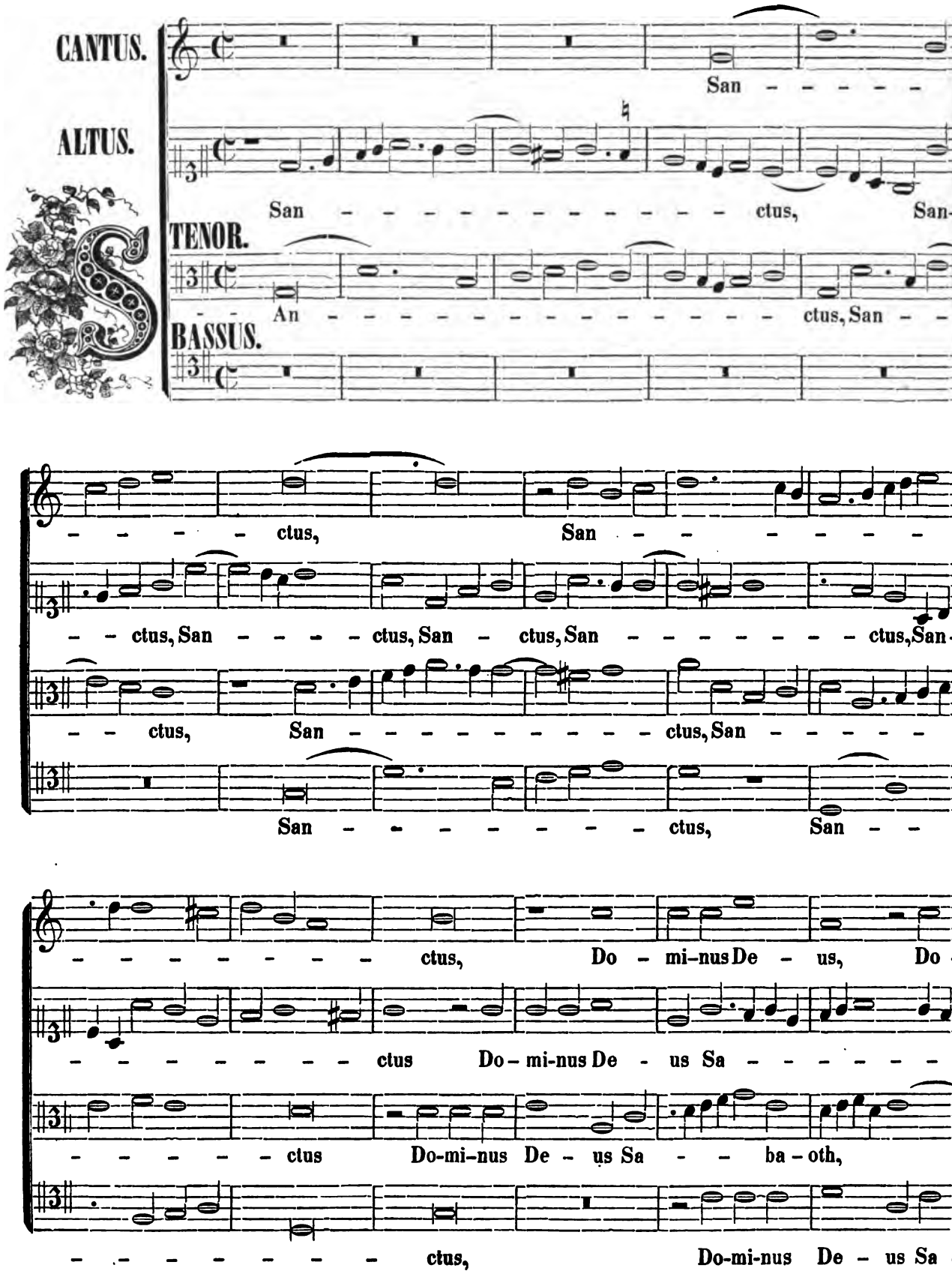


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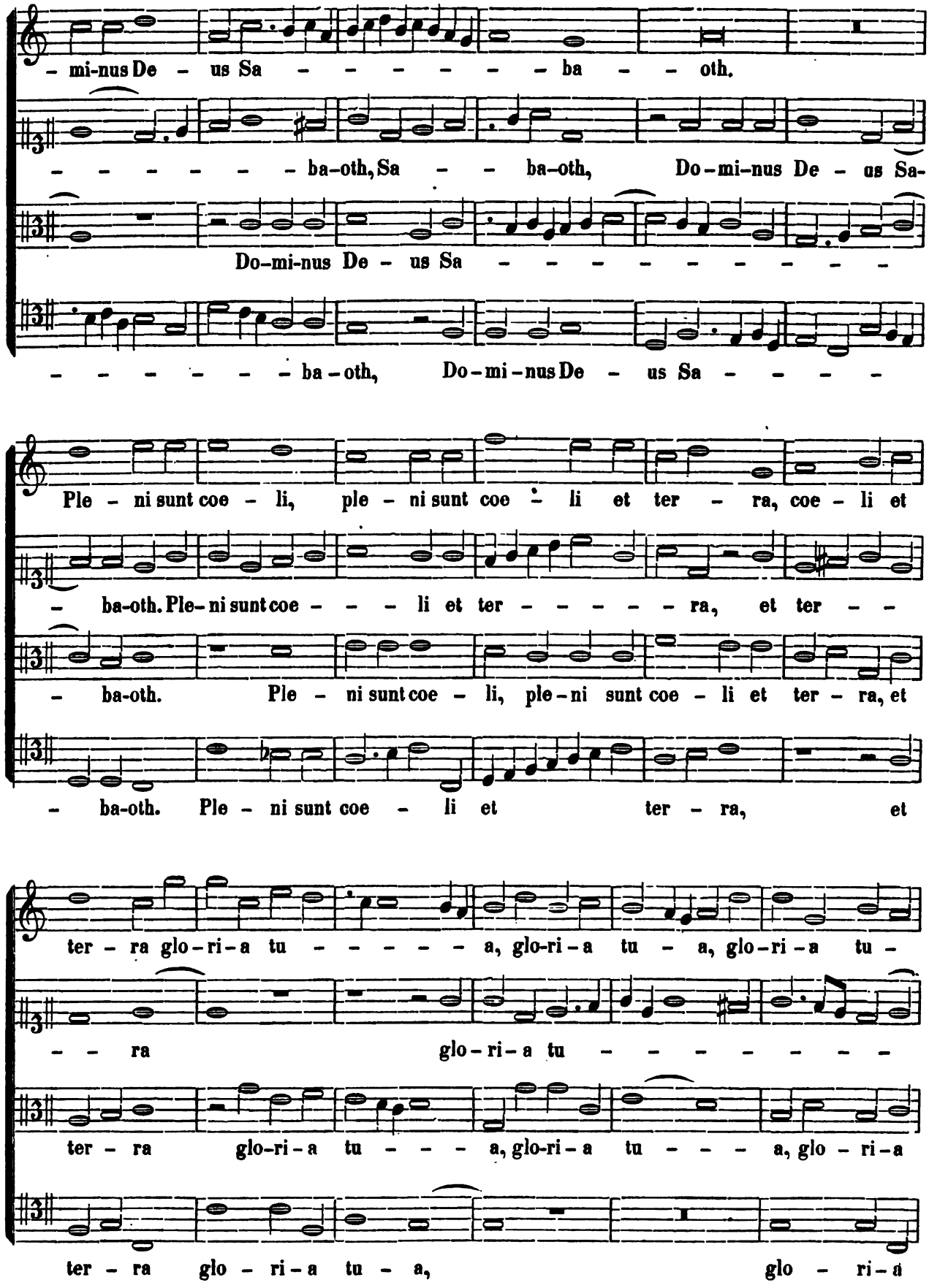


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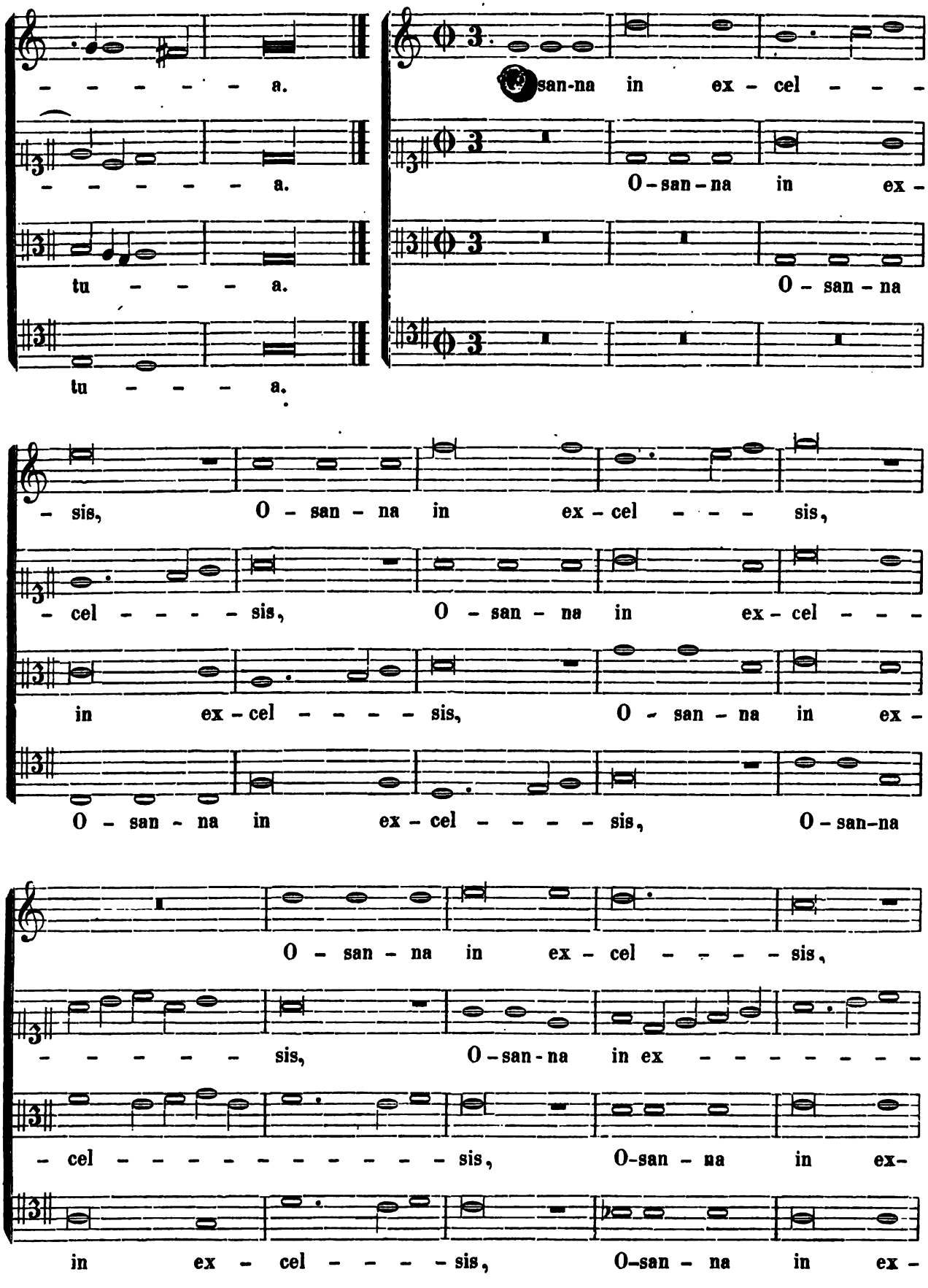


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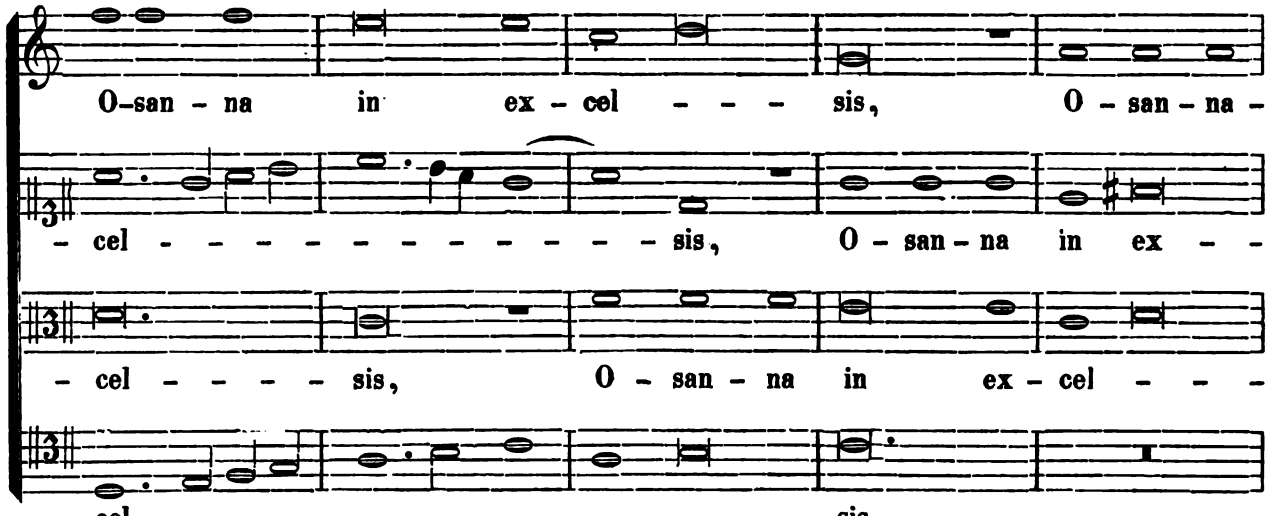


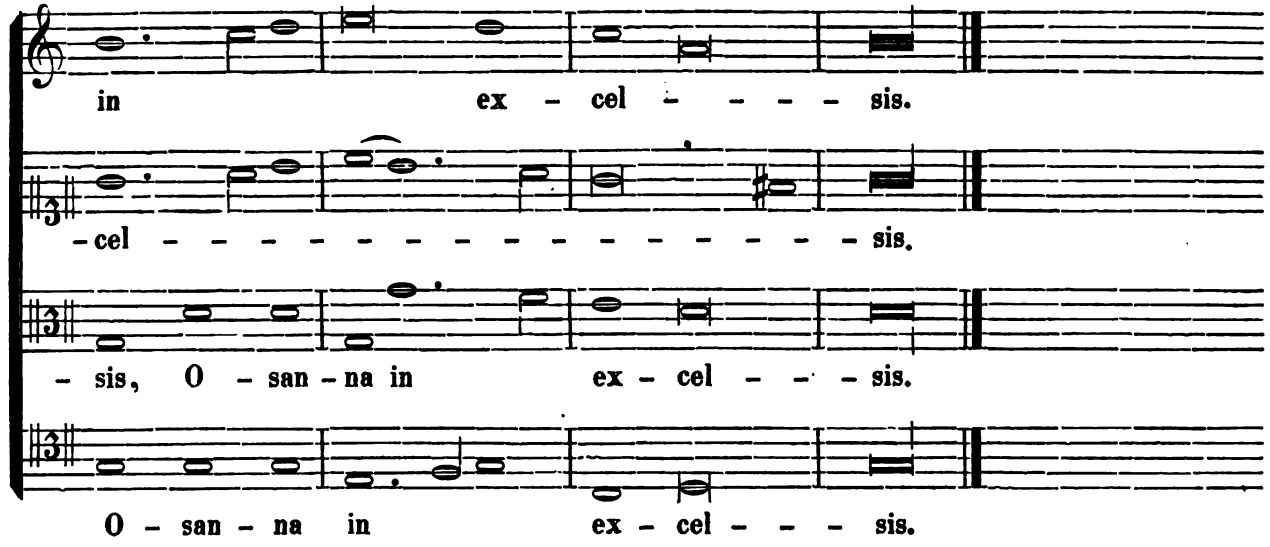


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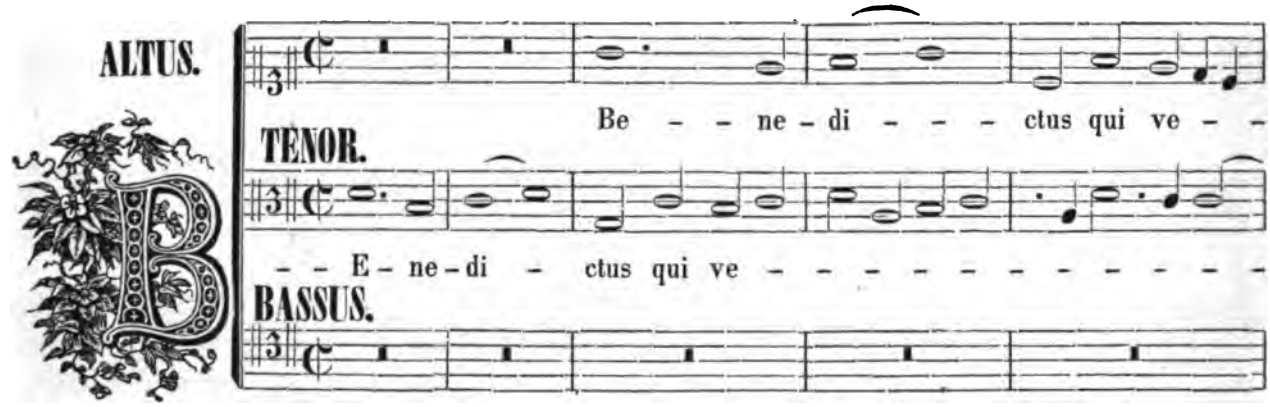


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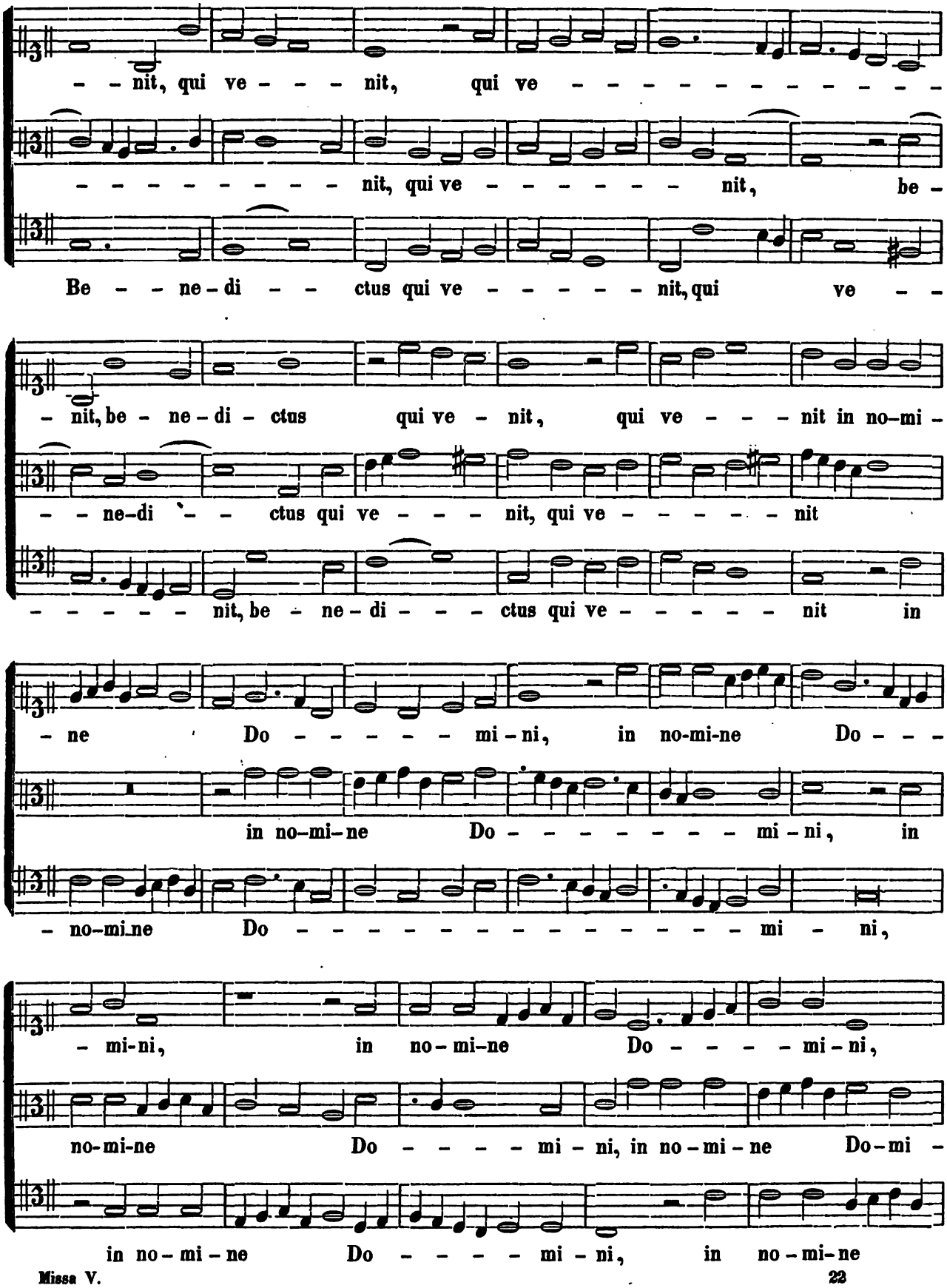




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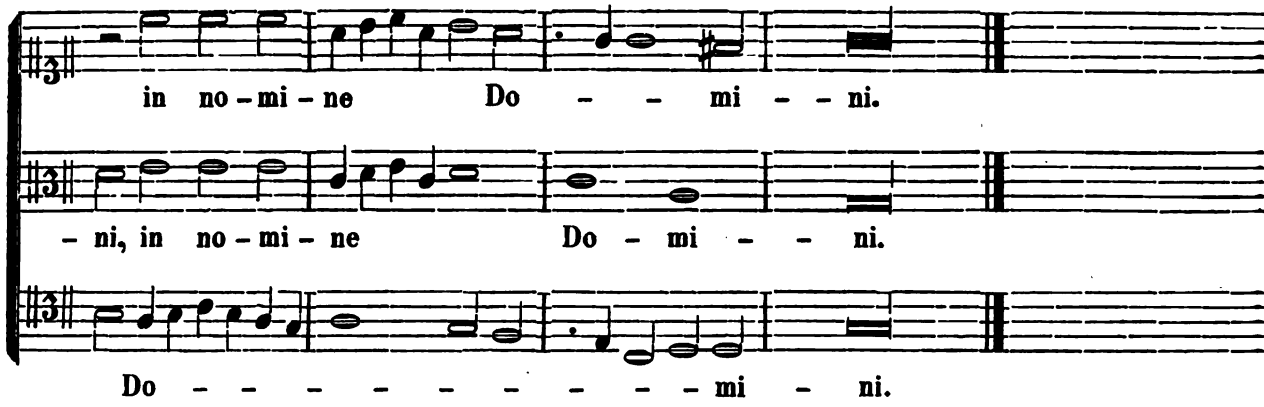
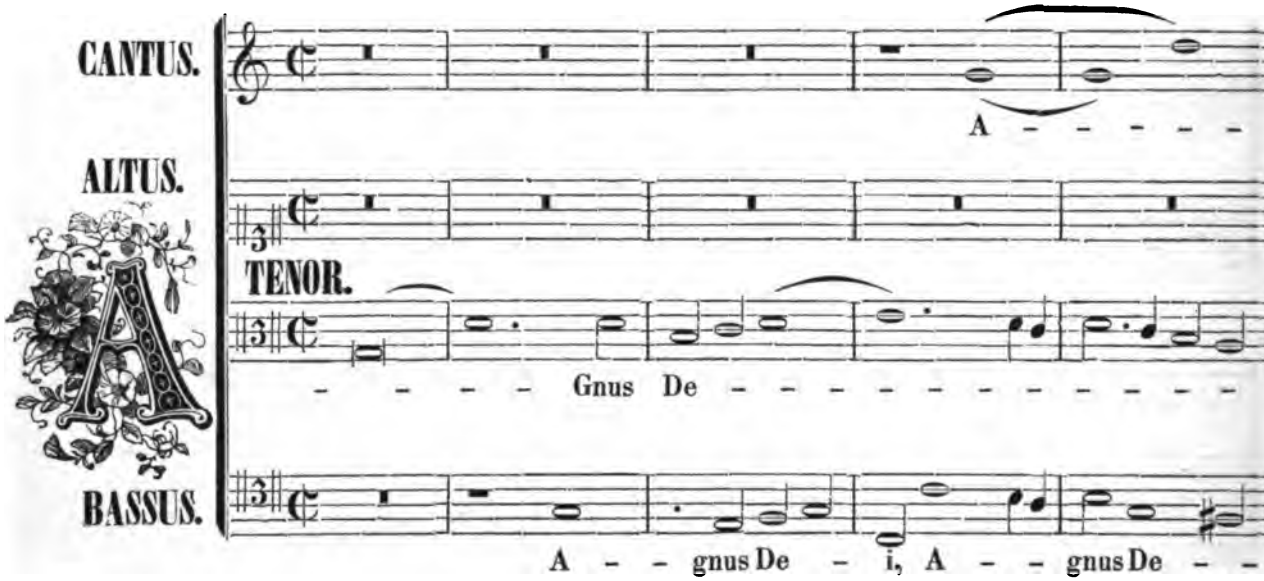
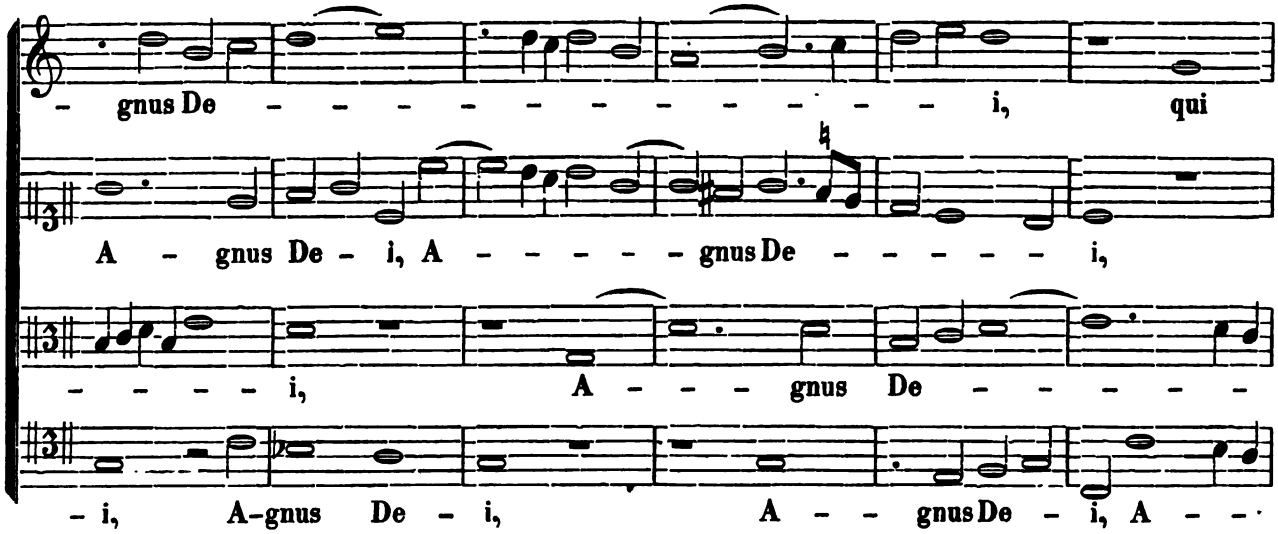



**Osanna ut supra.**

## AGNUS DEI. Nro. 1.

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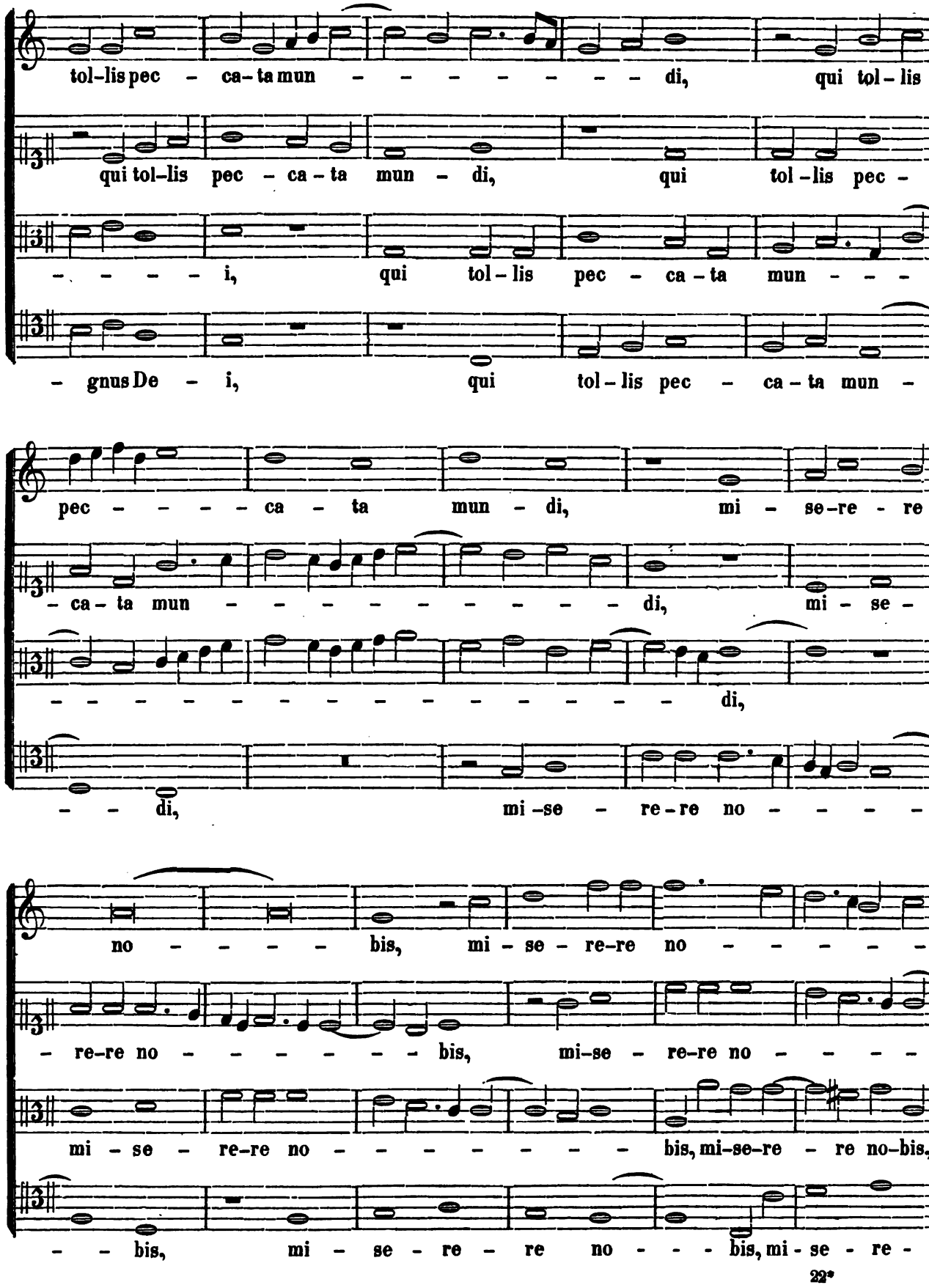




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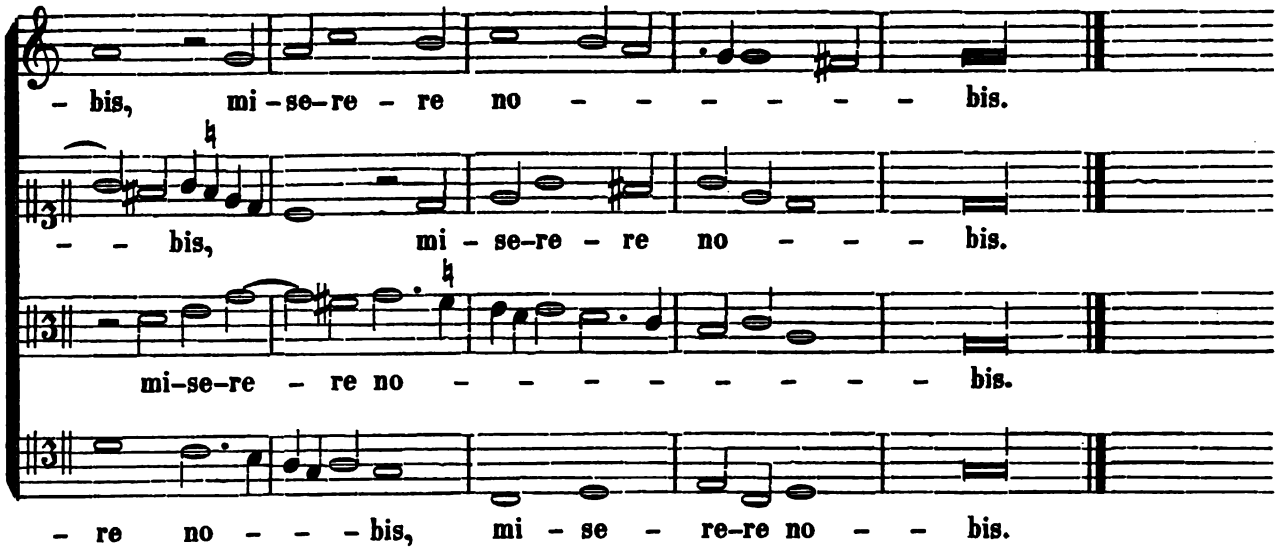
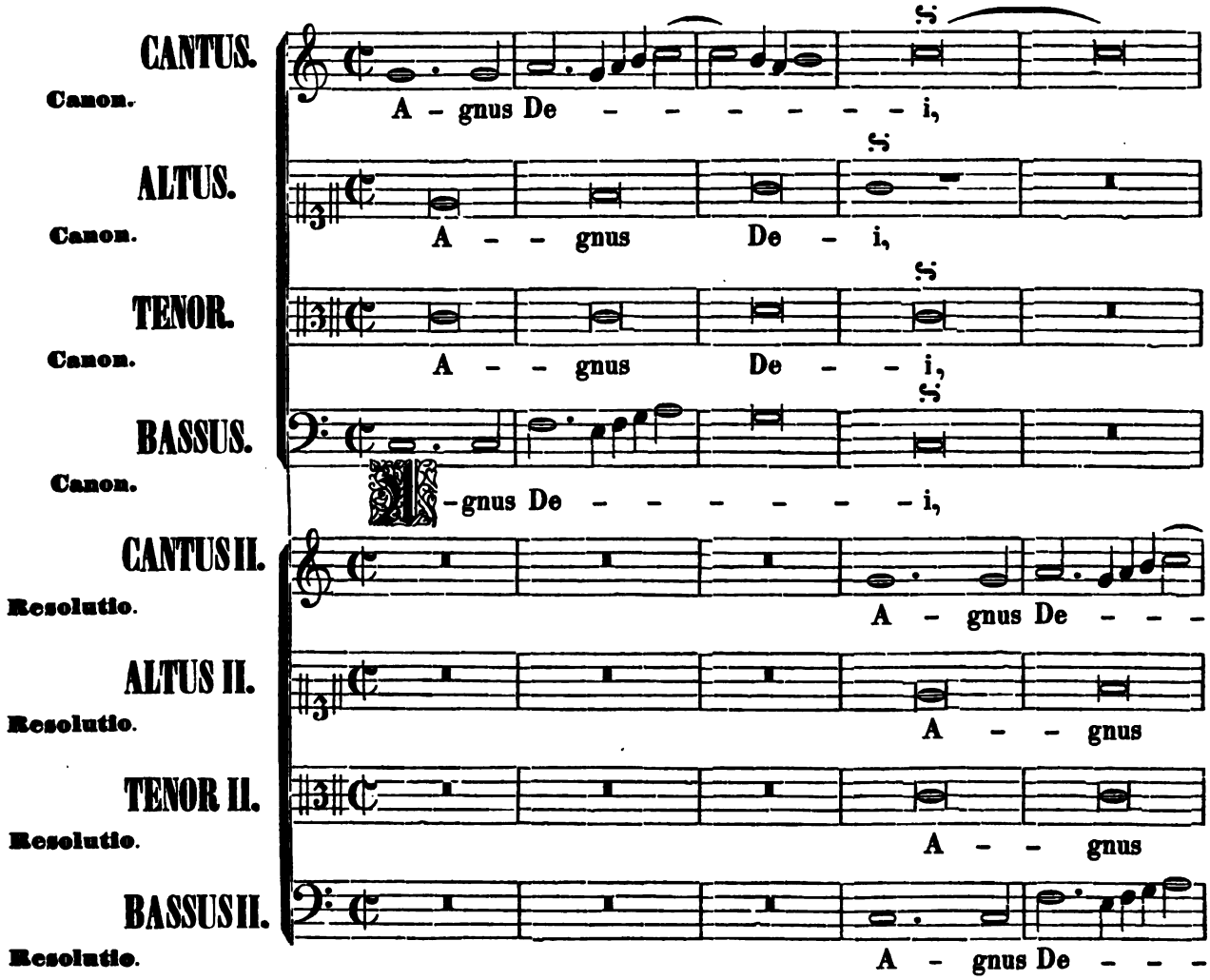



## AGNUS DEI. Nro. 2.

**Octo Vocum.** Canon ad Unisonum Quadruplex.

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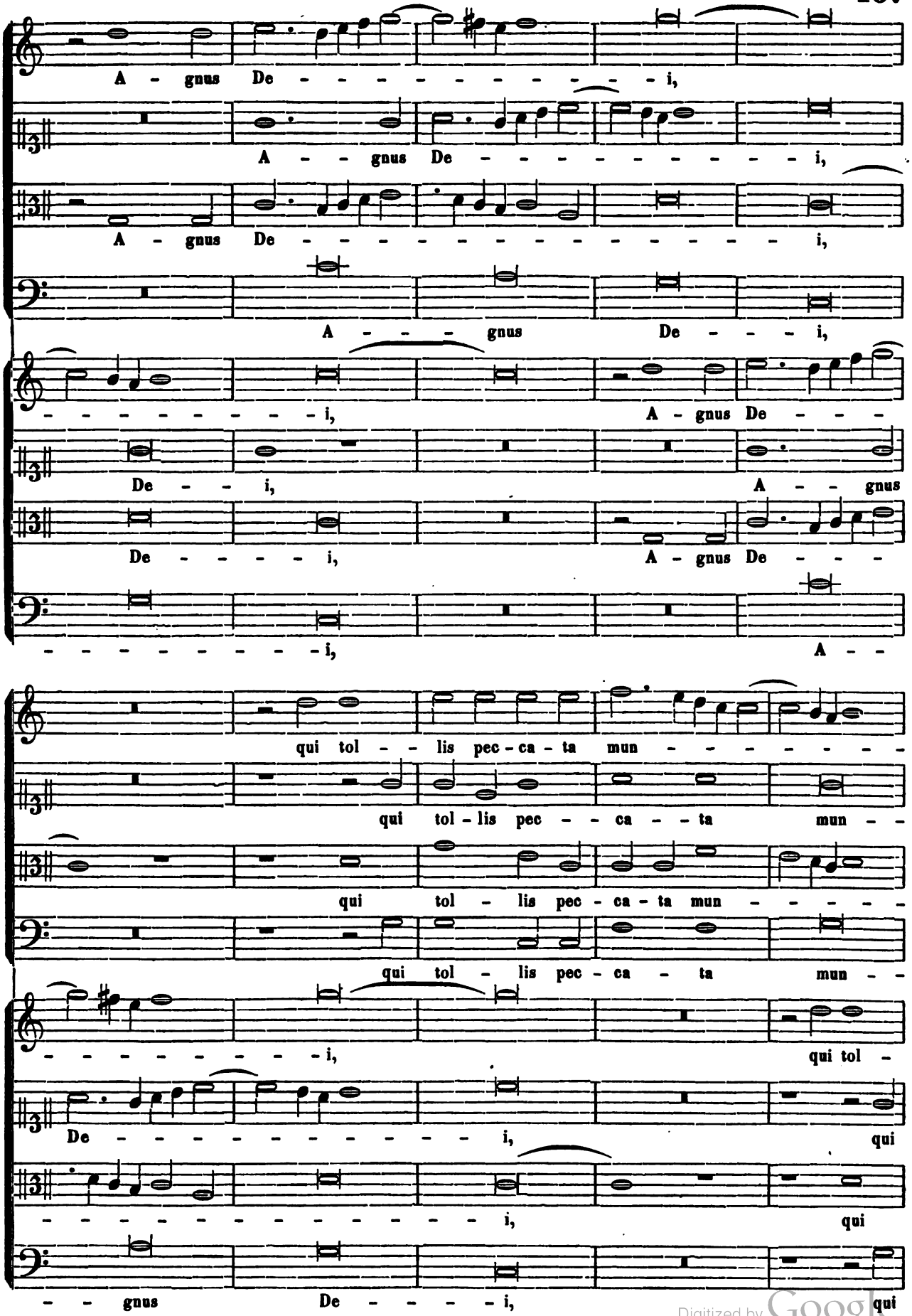


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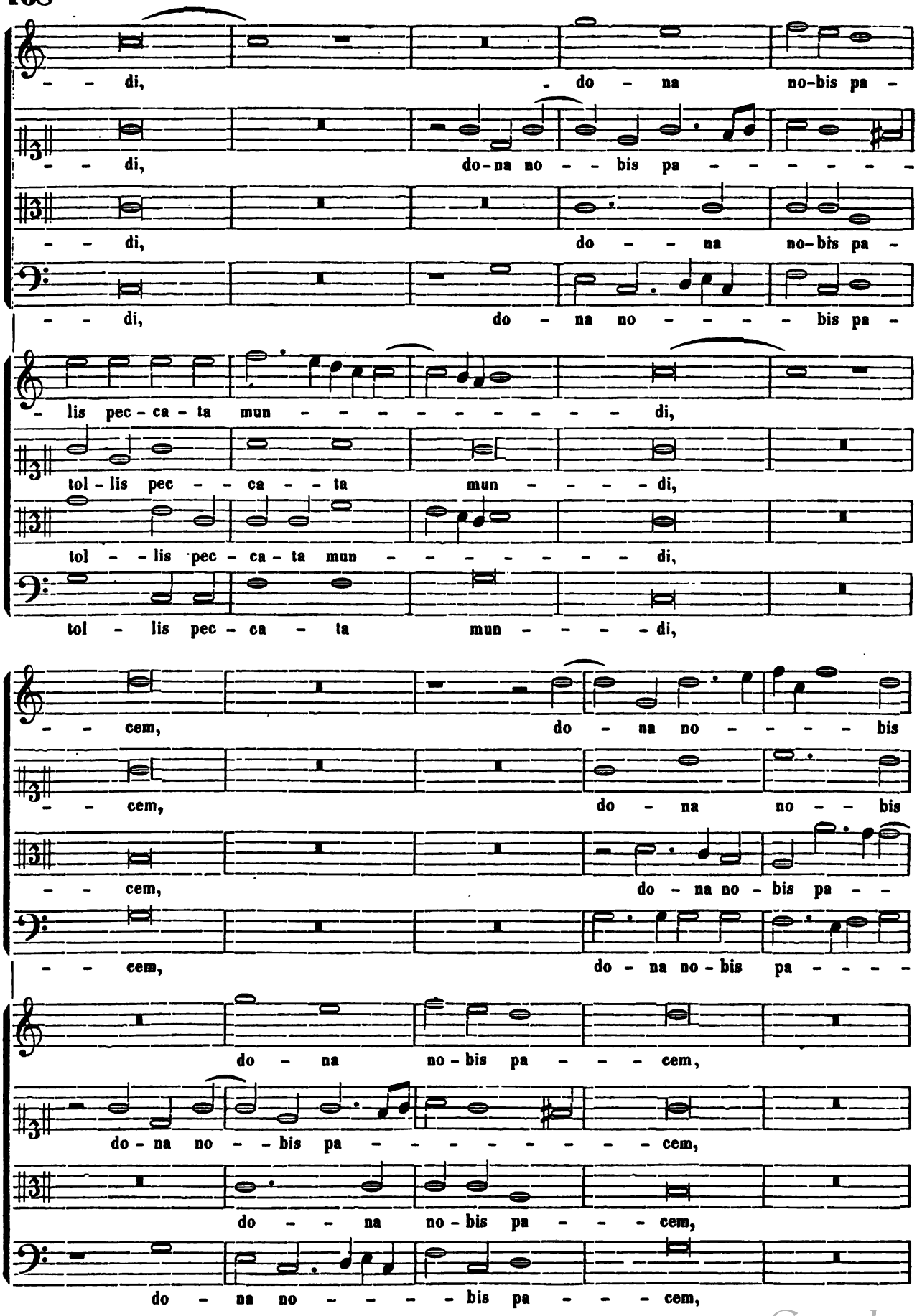


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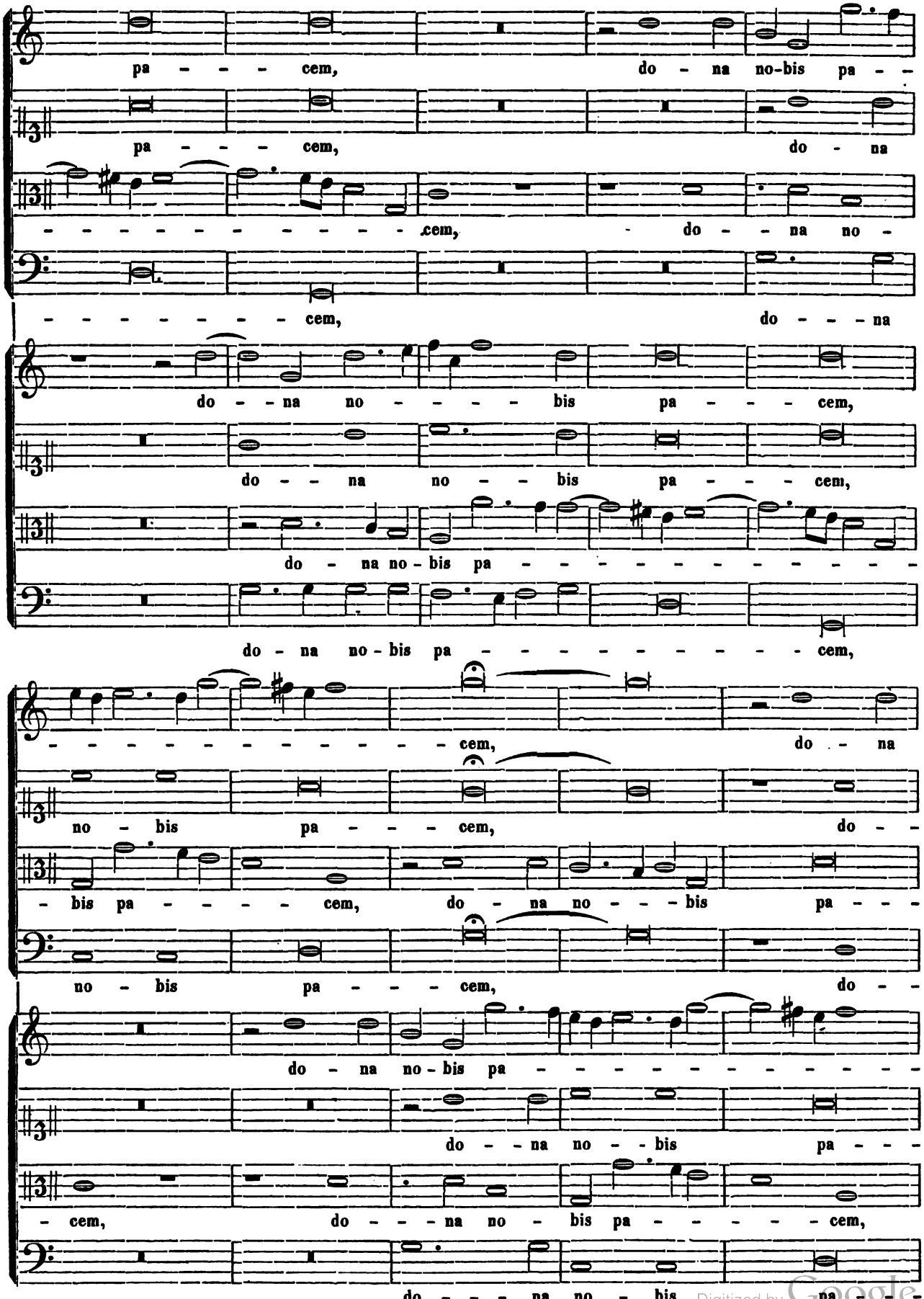


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no - bis pa - - - - - cem.

- na no - bis pa - - - - - cem.

- cem, do - na no - bis pa - - - - - cem.

- na no - bis pa - - - - - cem.

- - cem.

- - cem.

do - na no - - bis pa - cem.

- - cem.

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# VI.

# MESSA

„Vidi speciosam.“

## Sex Vocum

## THOMA LUDOVICO DE VICTORIA.

(Tommaso Ludovico da Vittoria.)

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# VI.

# MISSA.

## „Vidi speciosam.“

Vittoria.

CANTUS I.

CANTUS II.

ALTUS.

TENOR I.

– – Y – – ri – – e e – – – – – –

TENOR II.

Ky – – – ri – e e – – – – – lei –

BASSUS.

Ky – – – ri – e e – – – – – lei –

Ky – – – ri – e e – – – – – – lei – son, Ky – ri –

Ky – – – – ri – e e – – – – – lei – – son, Ky –

Ky – – – – ri – e e – – – – – lei – – son,

– – – lei – son, Ky – ri – e e – lei –

– – son, Ky – ri – e

– – son, Ky – – – ri –

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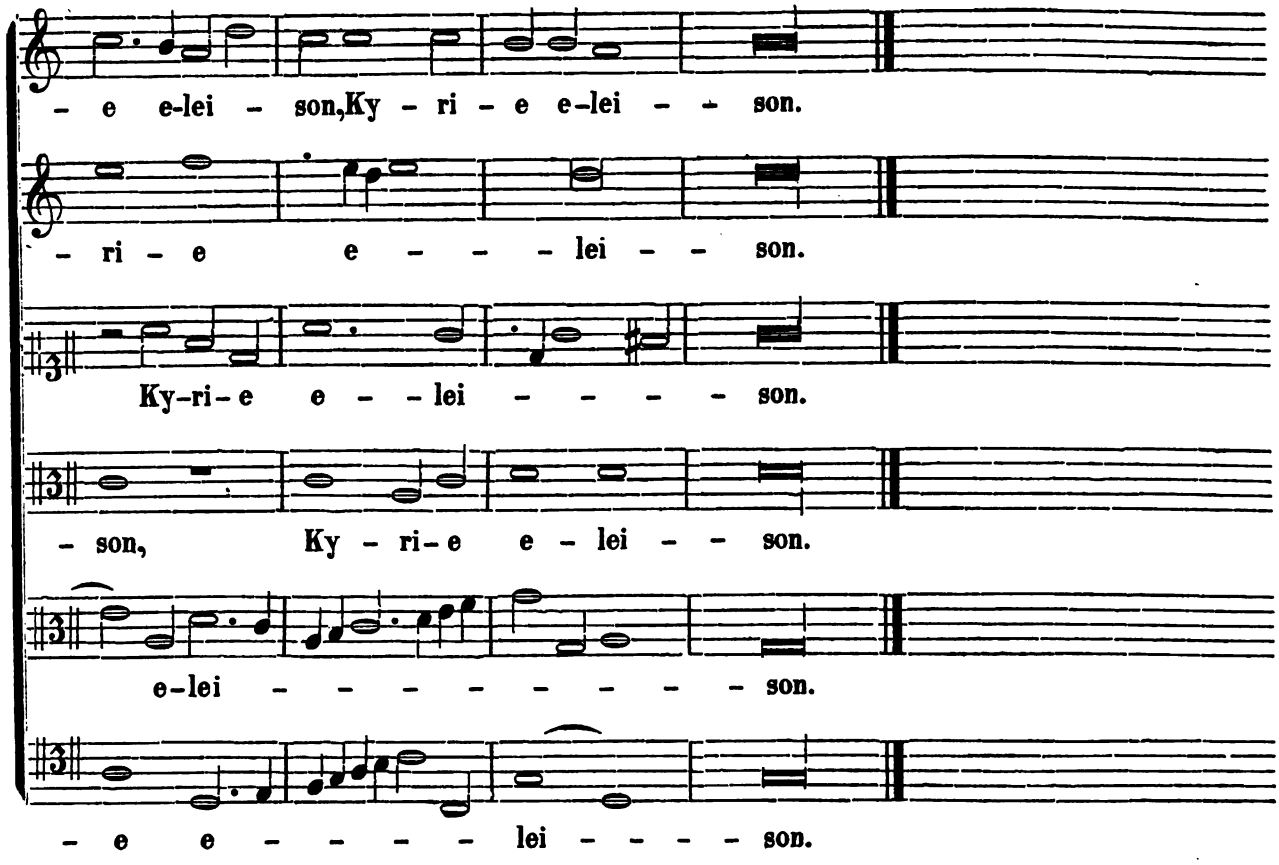


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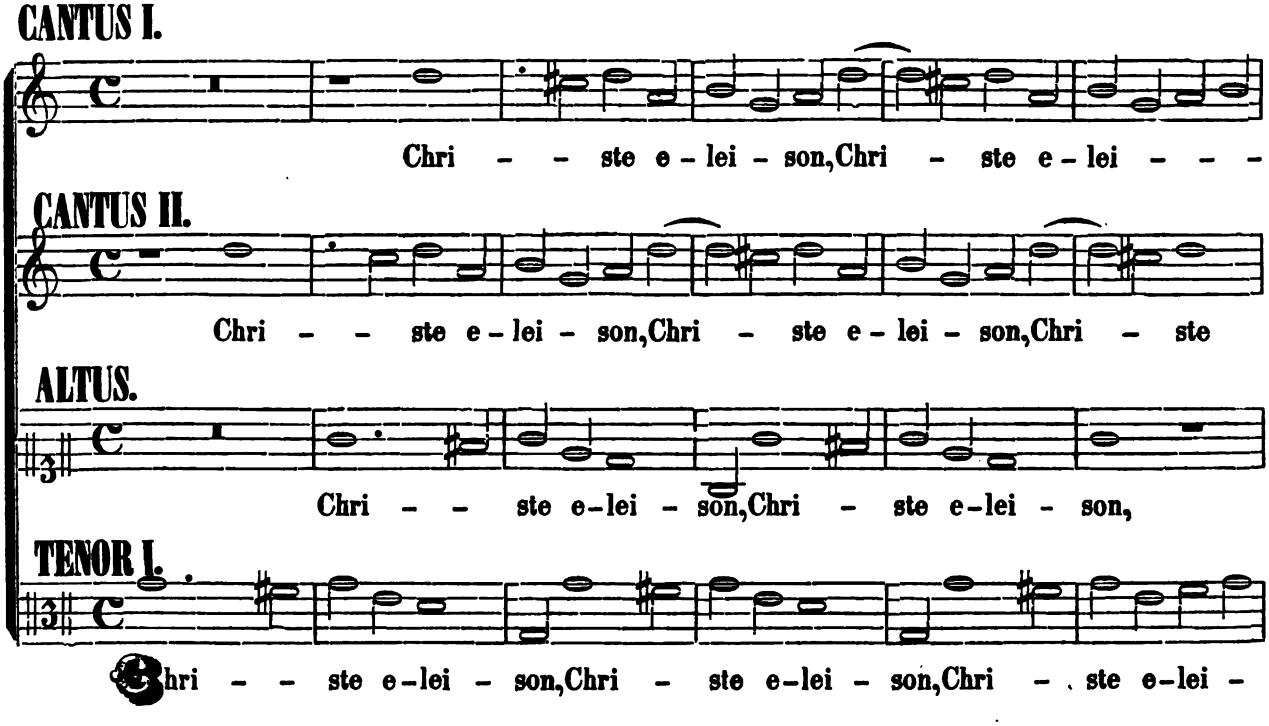


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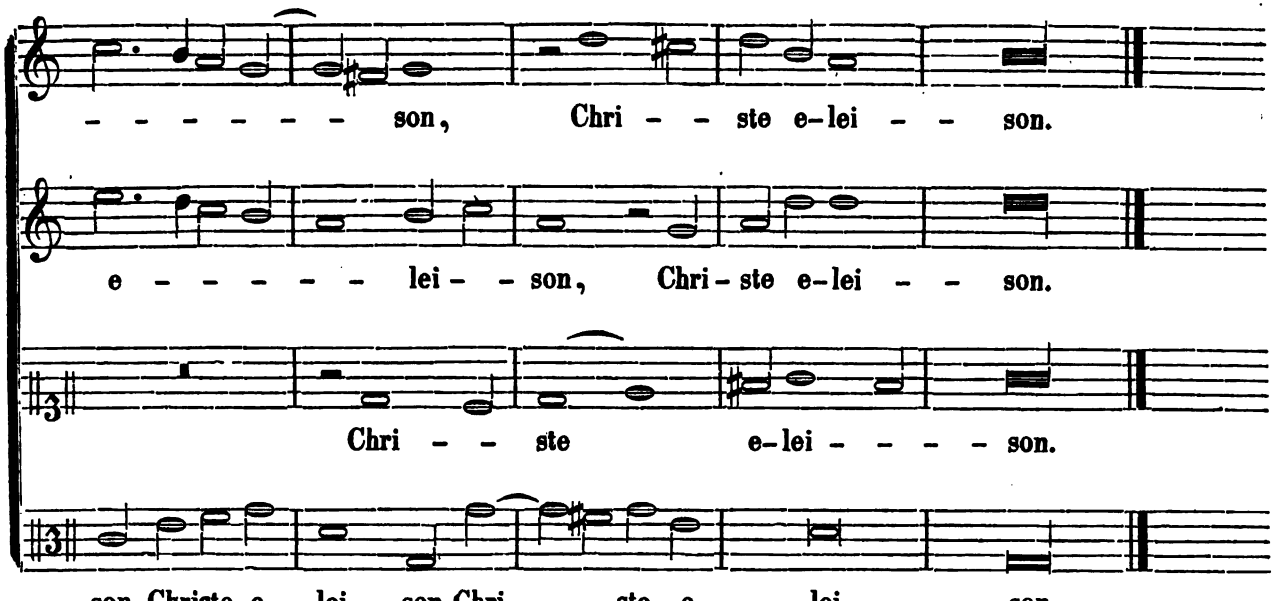


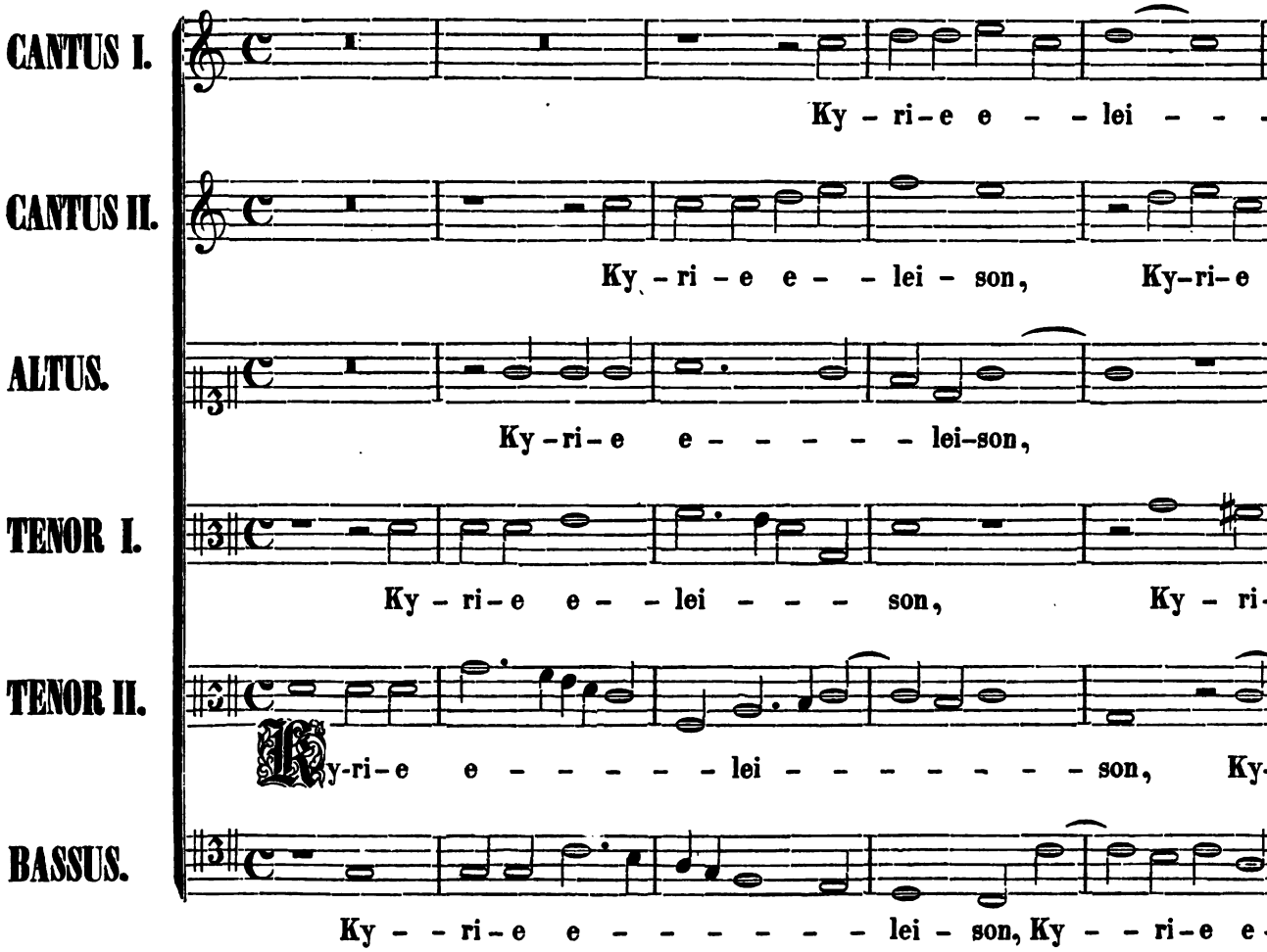


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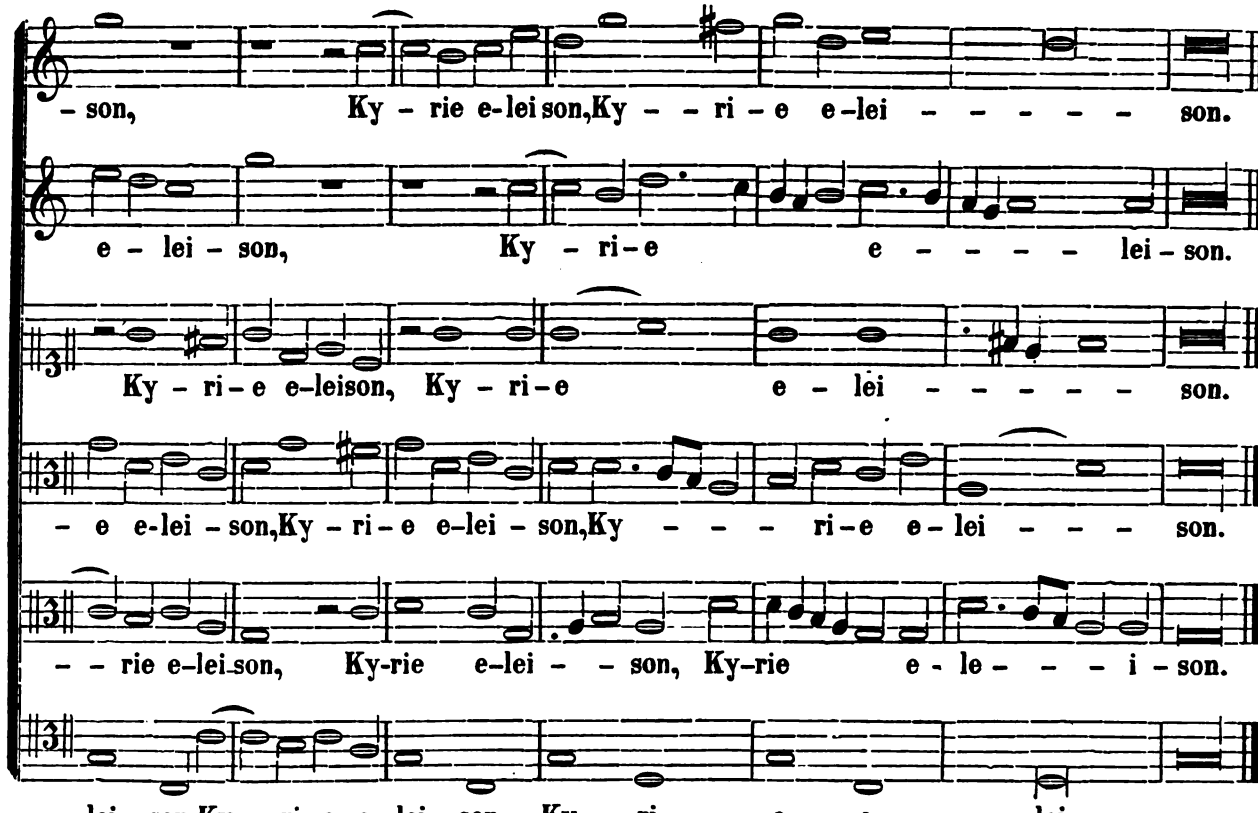


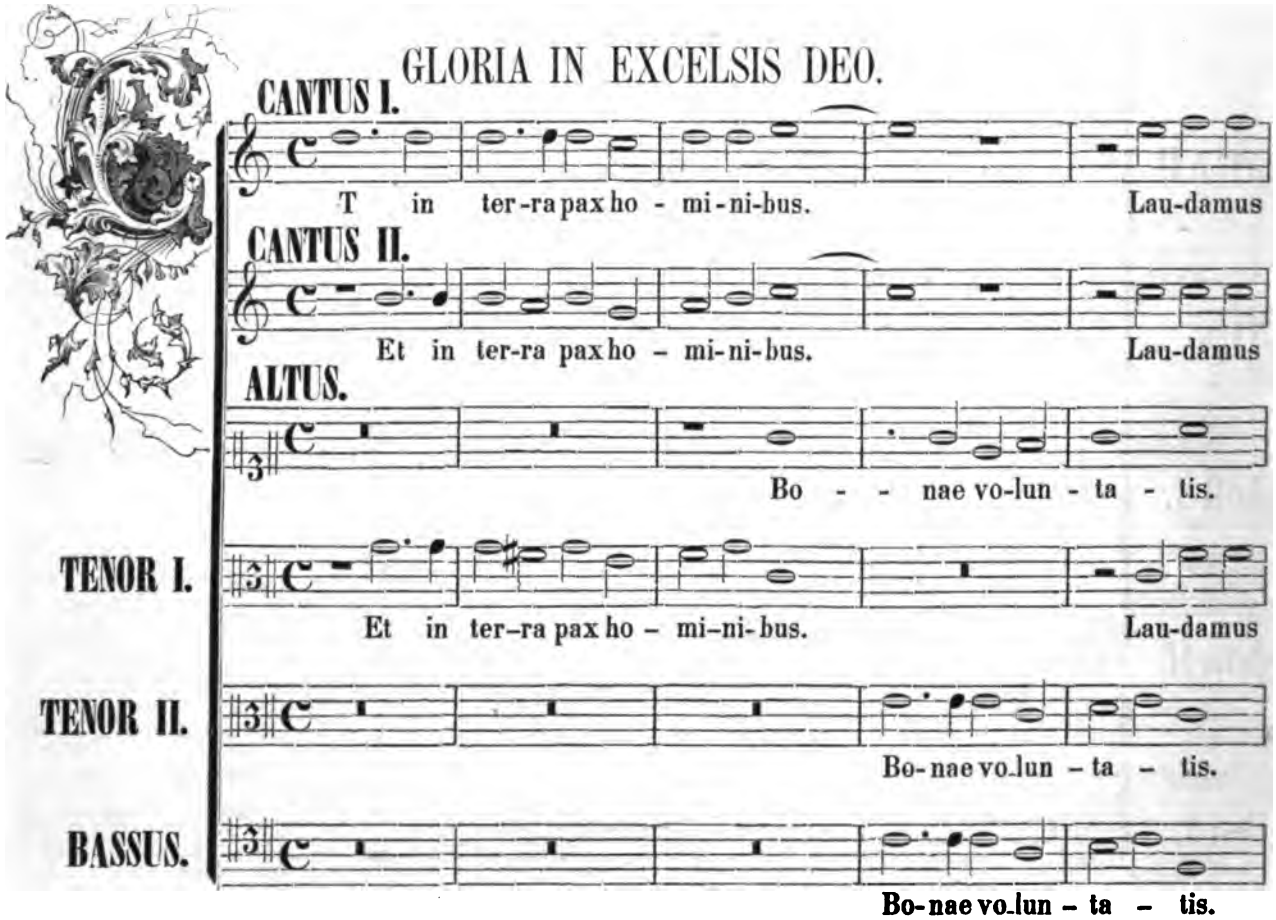


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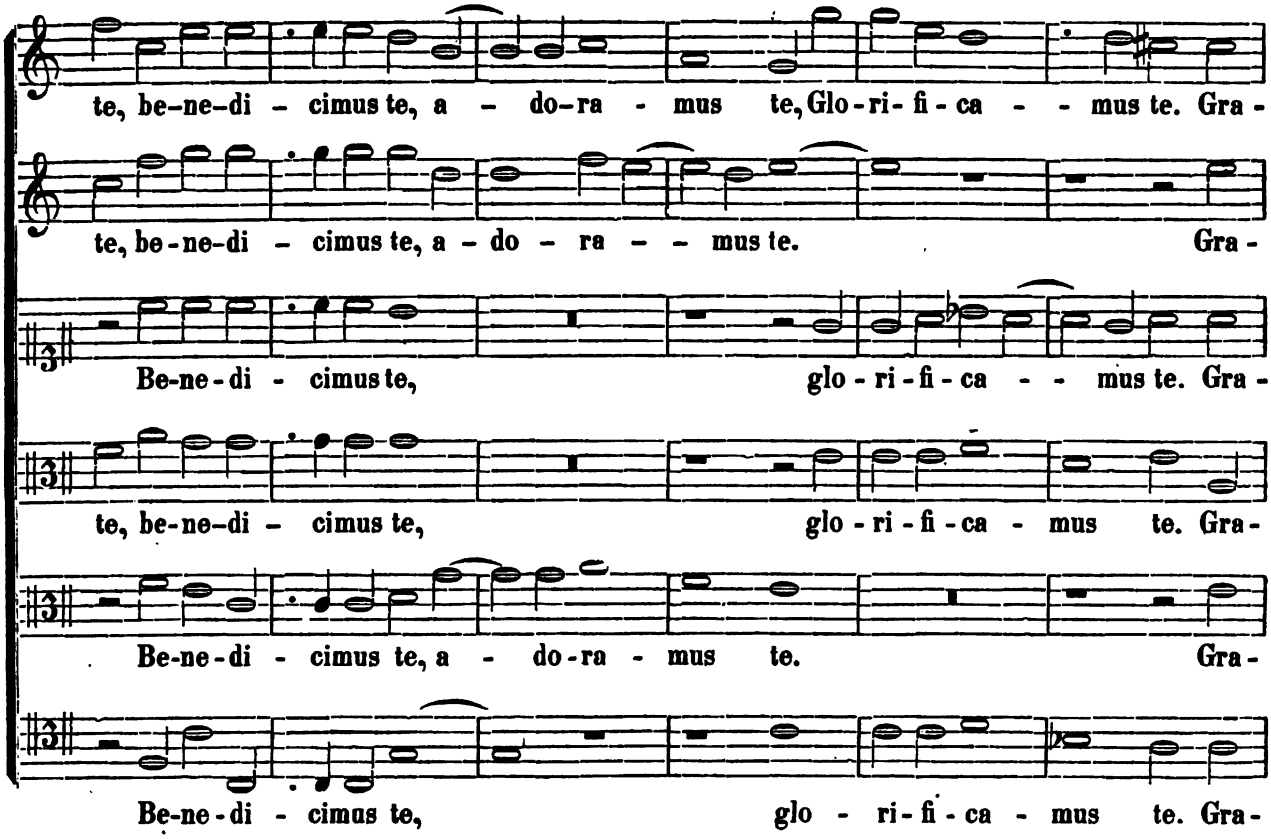


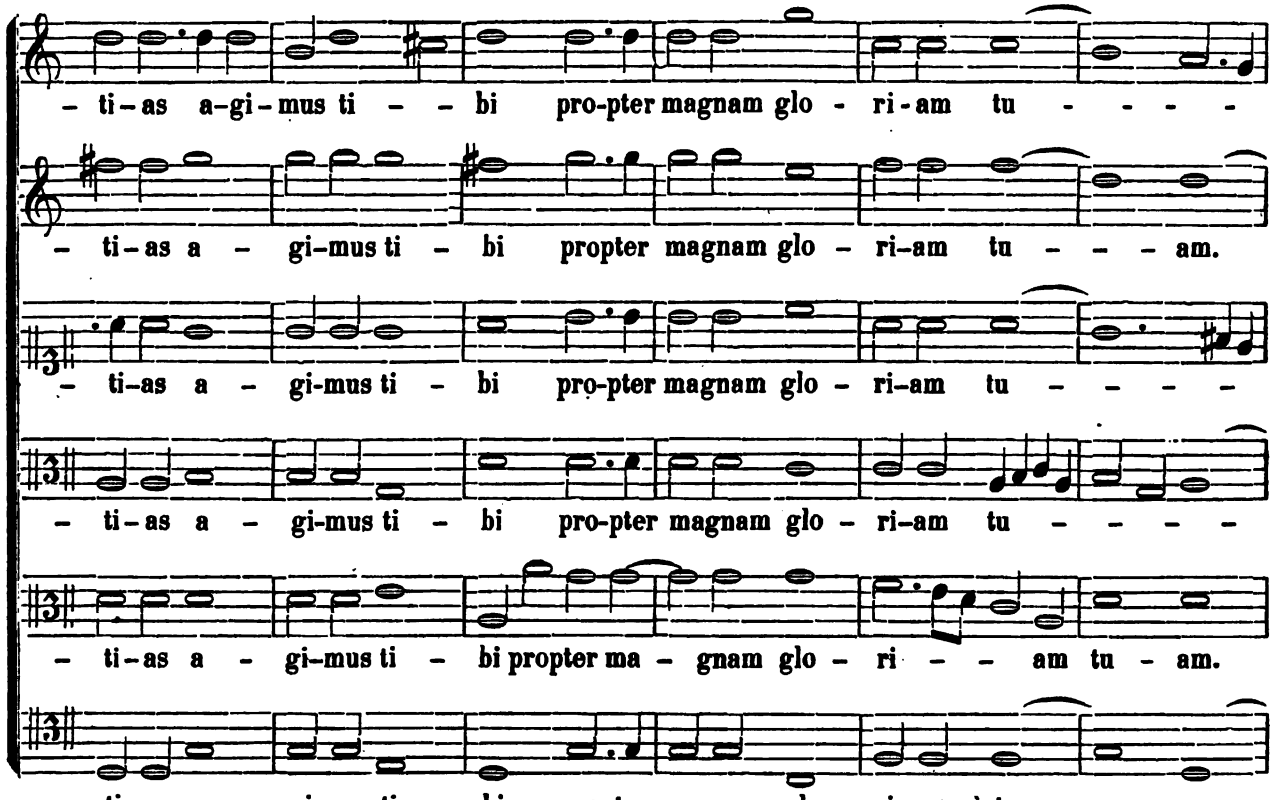


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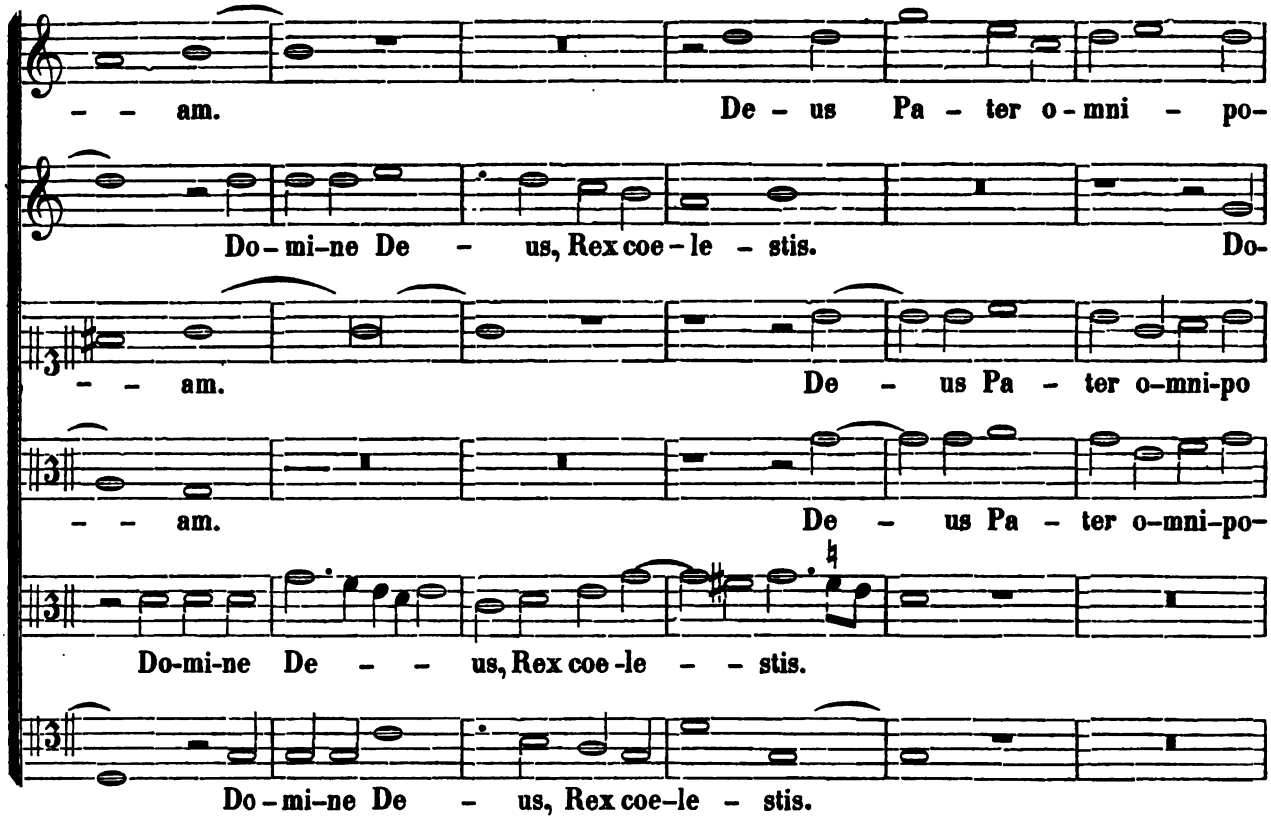


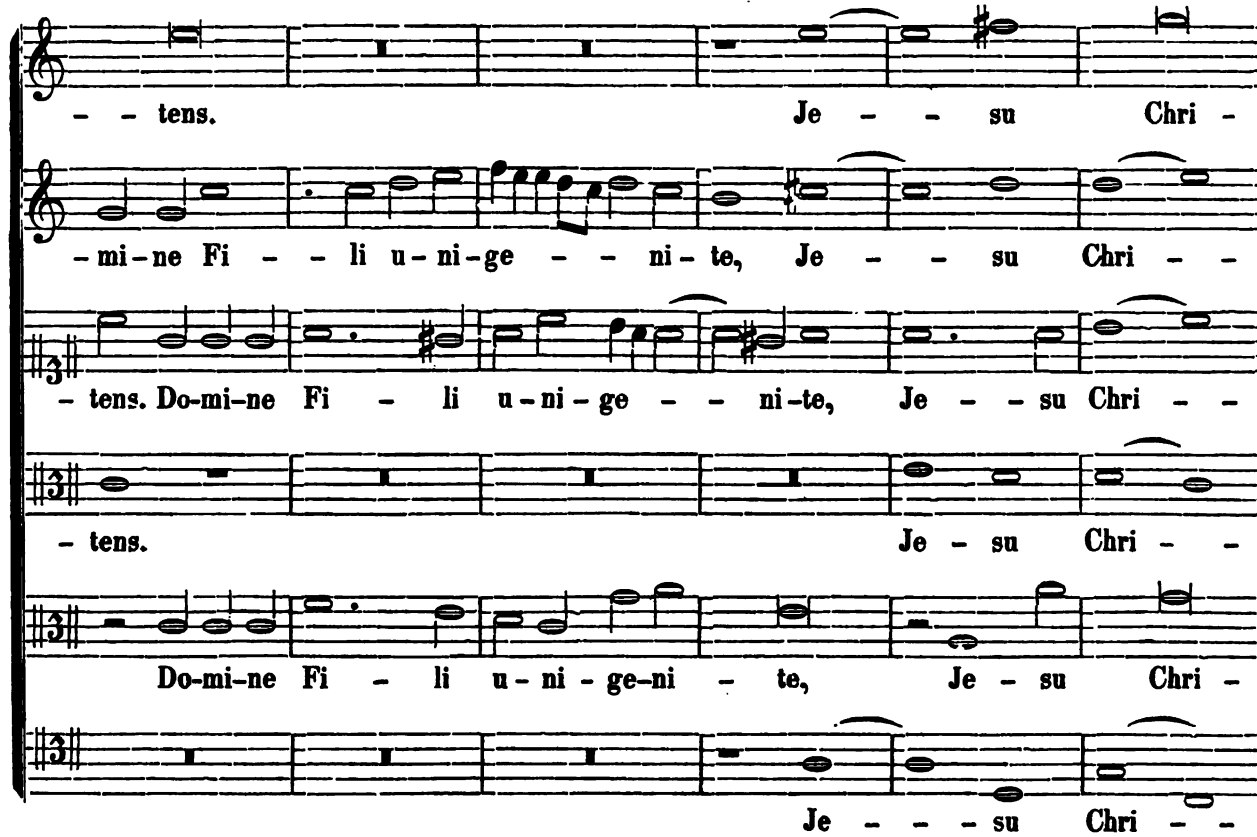


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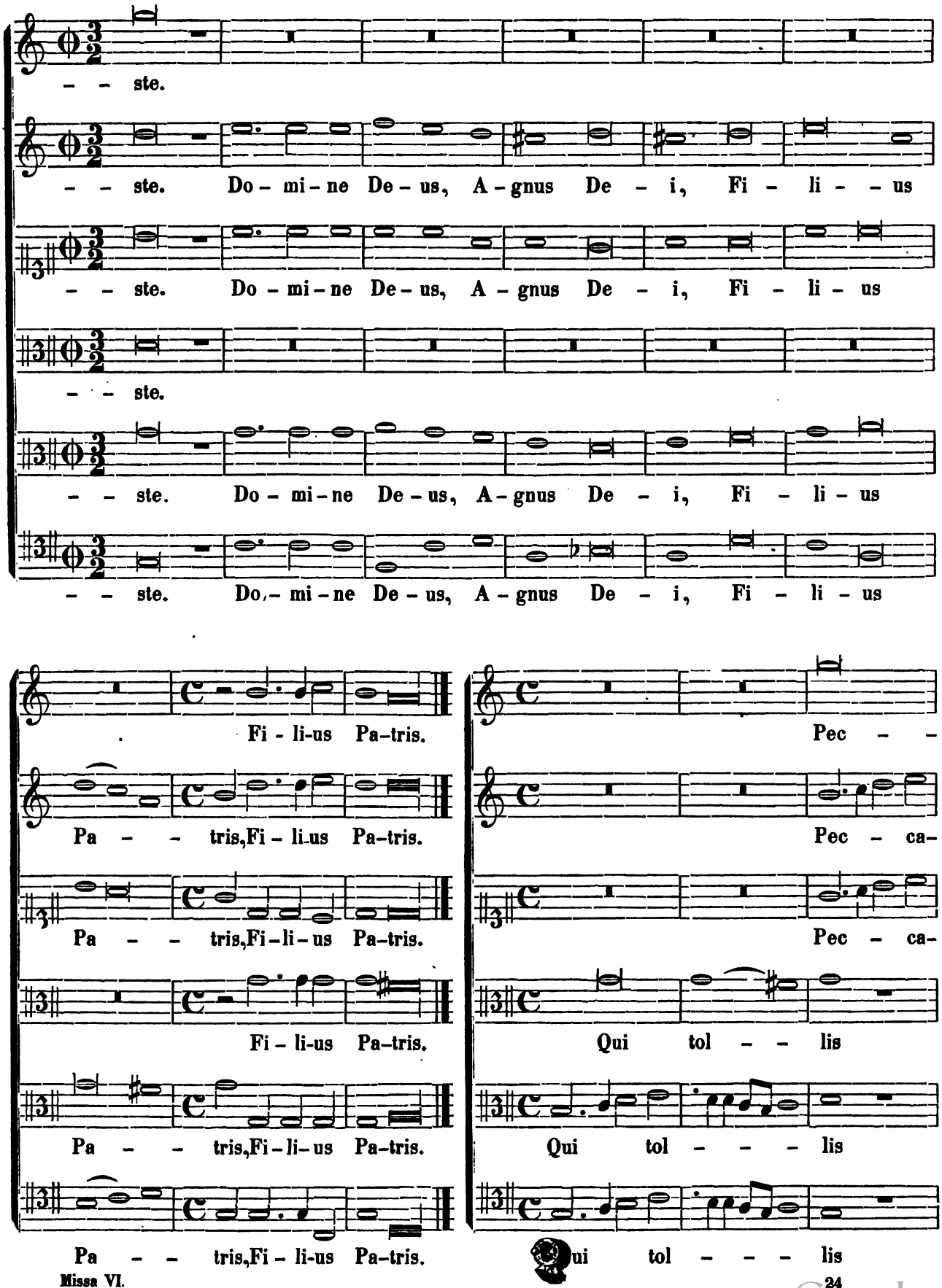




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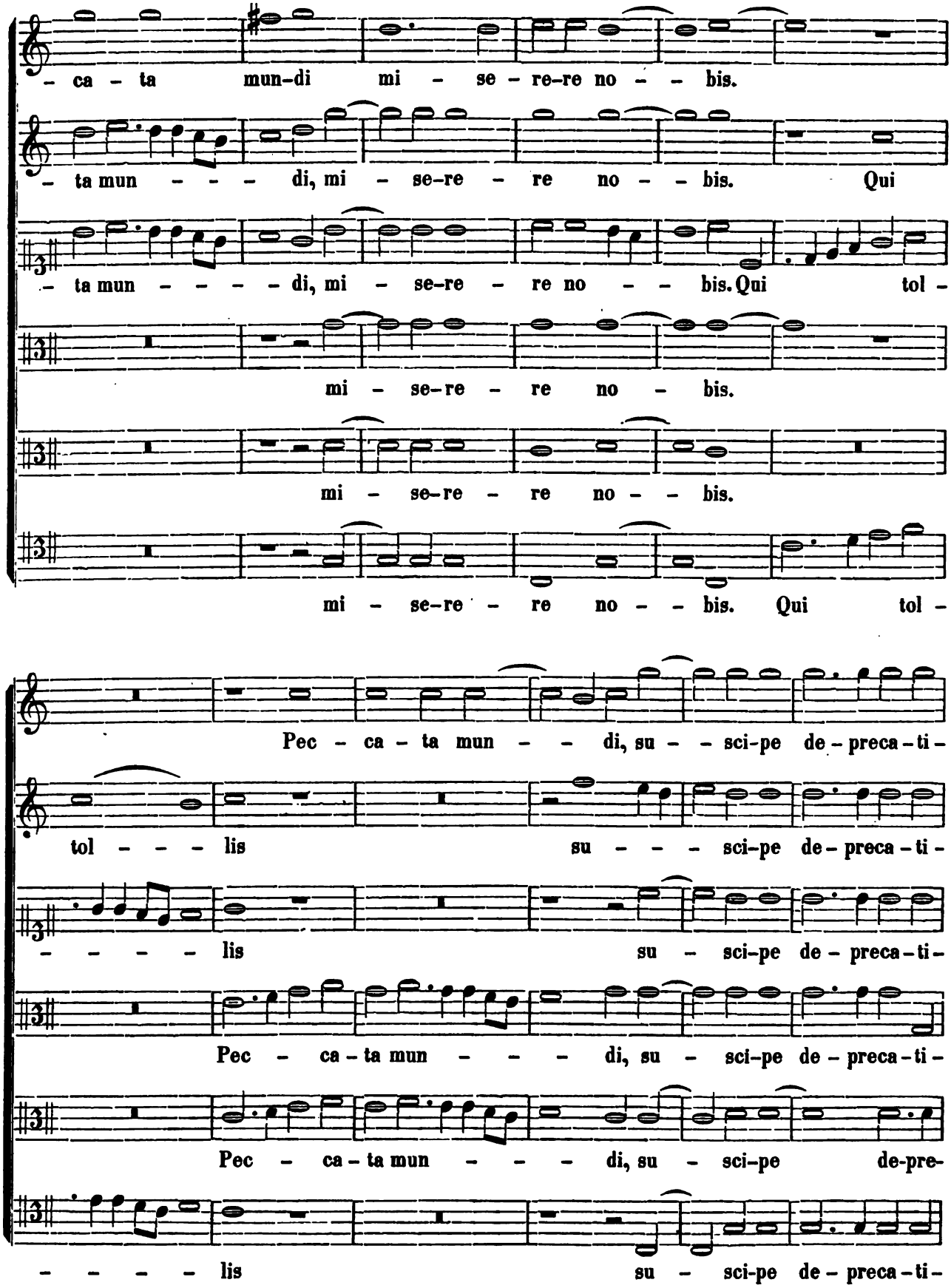


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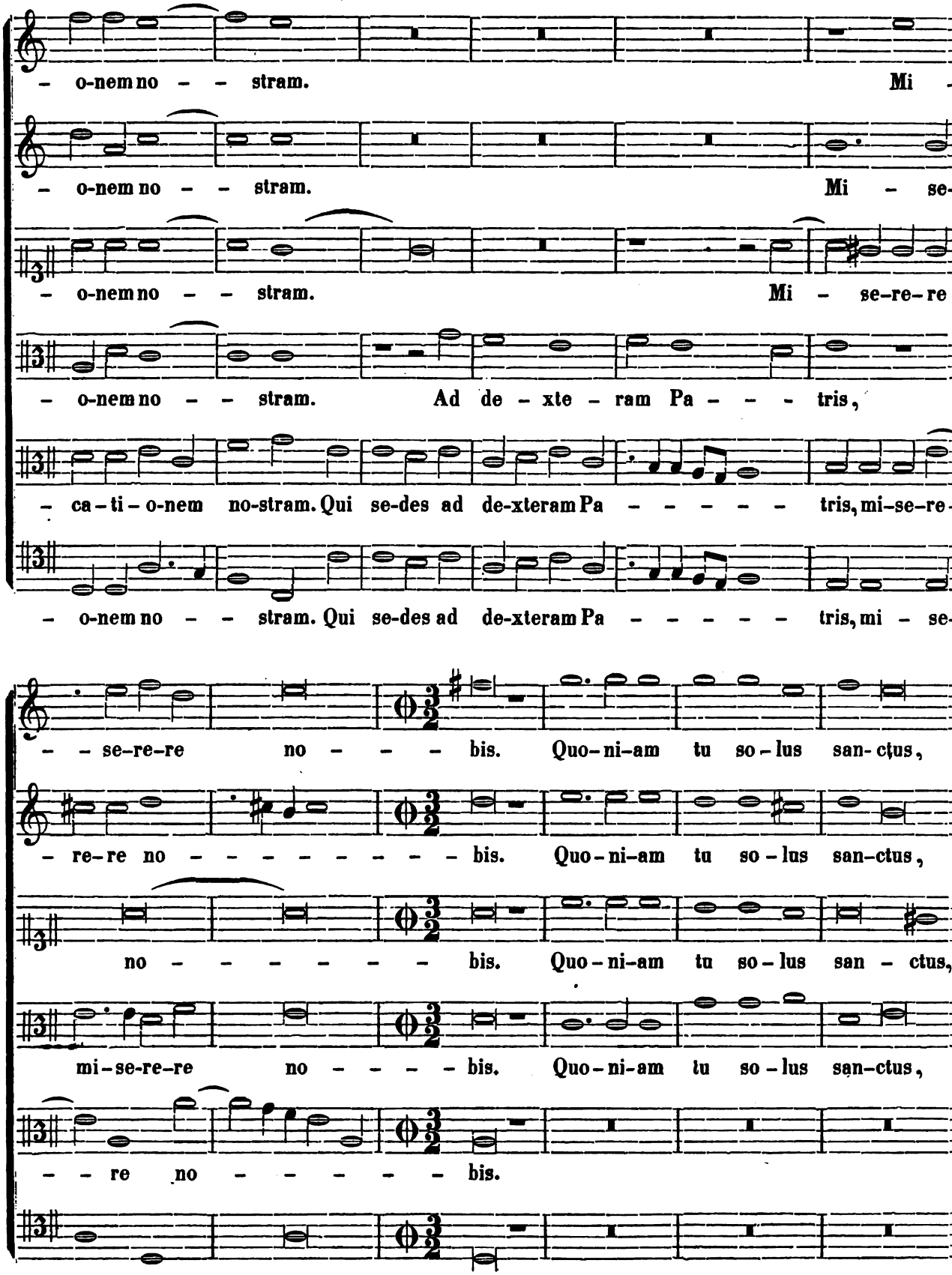




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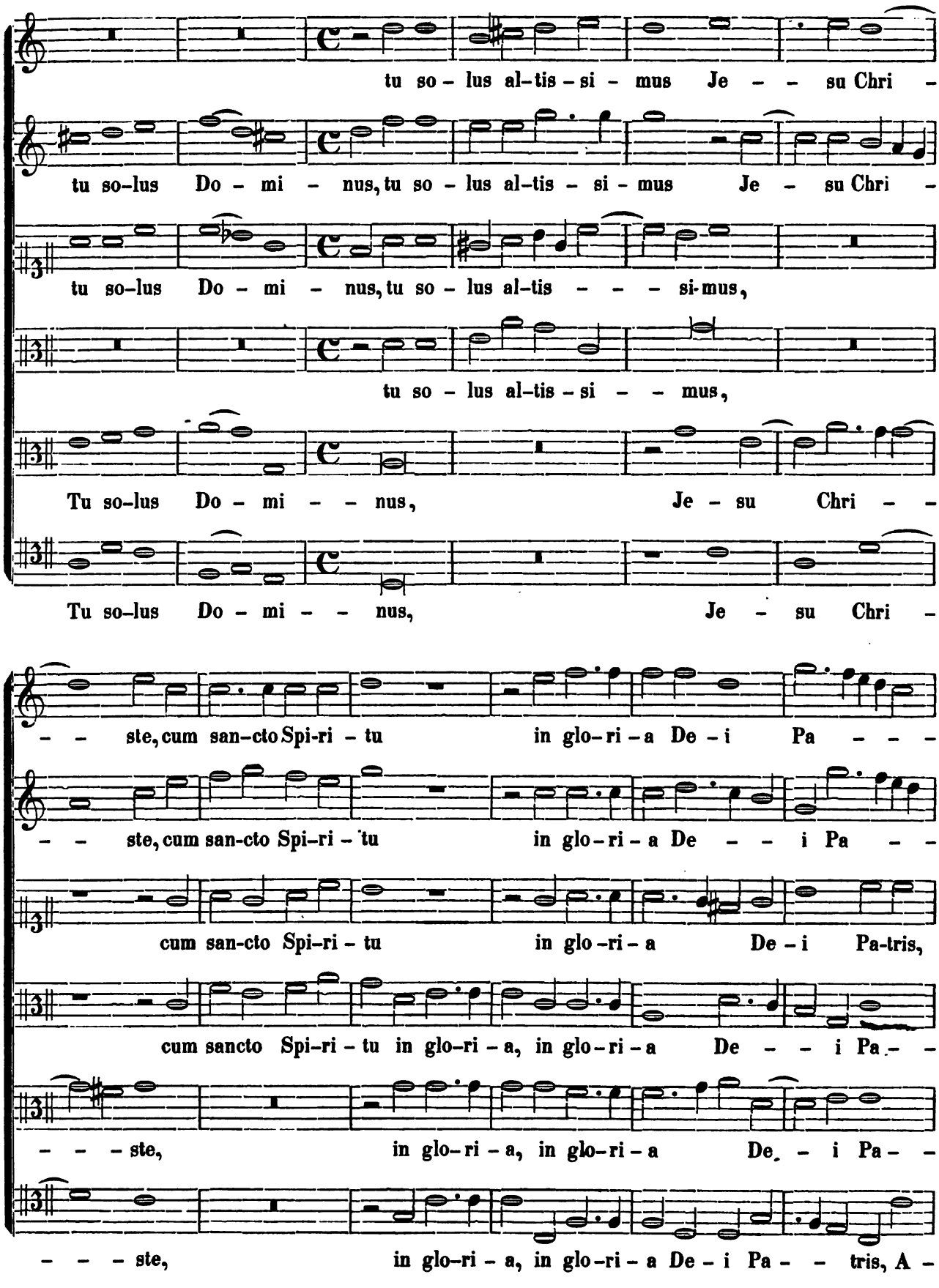


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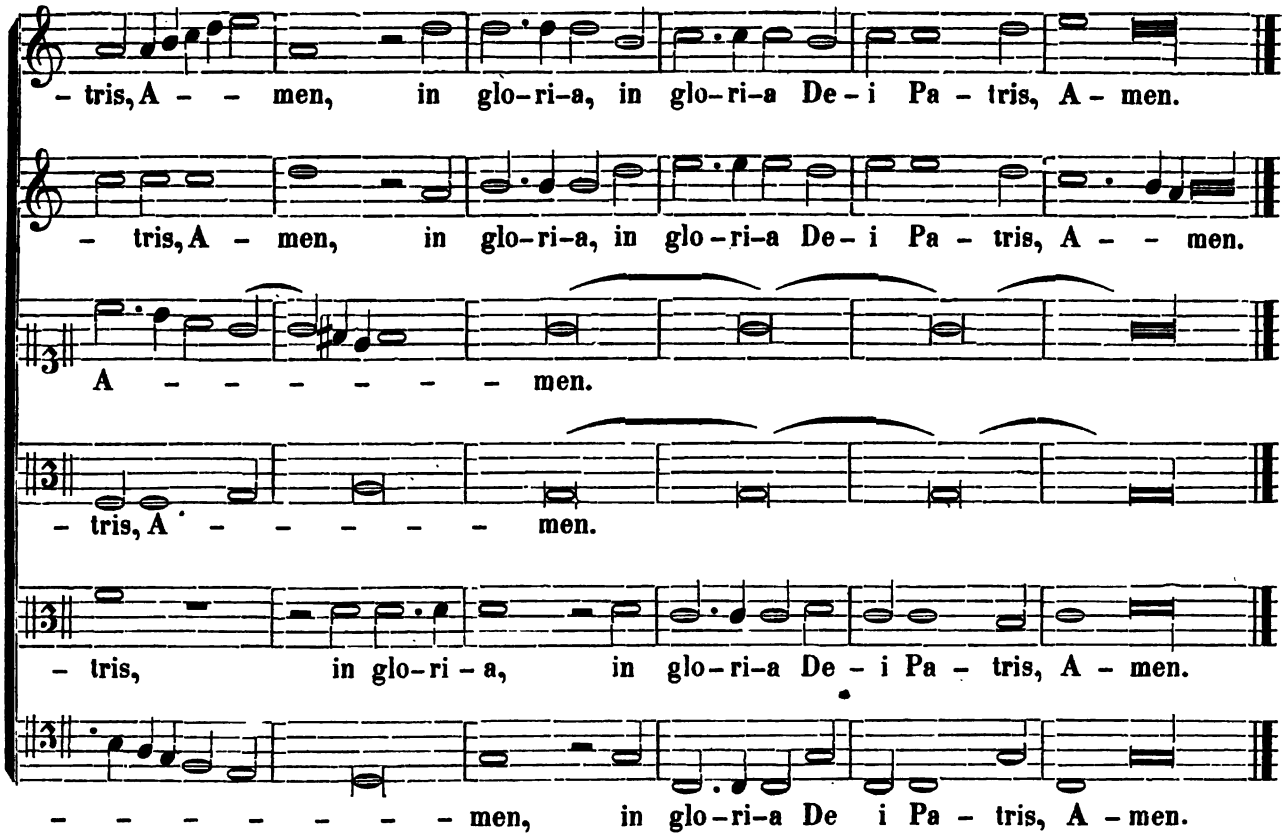


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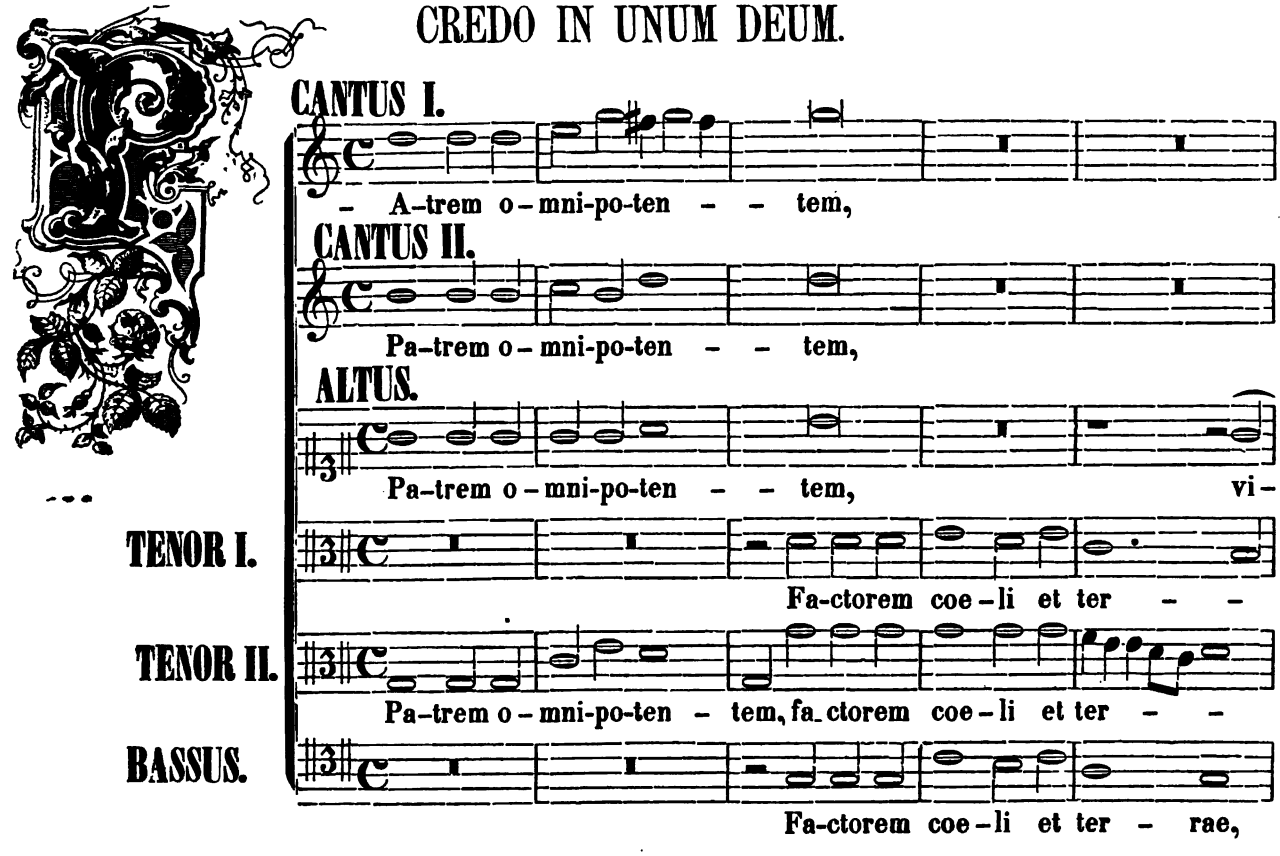


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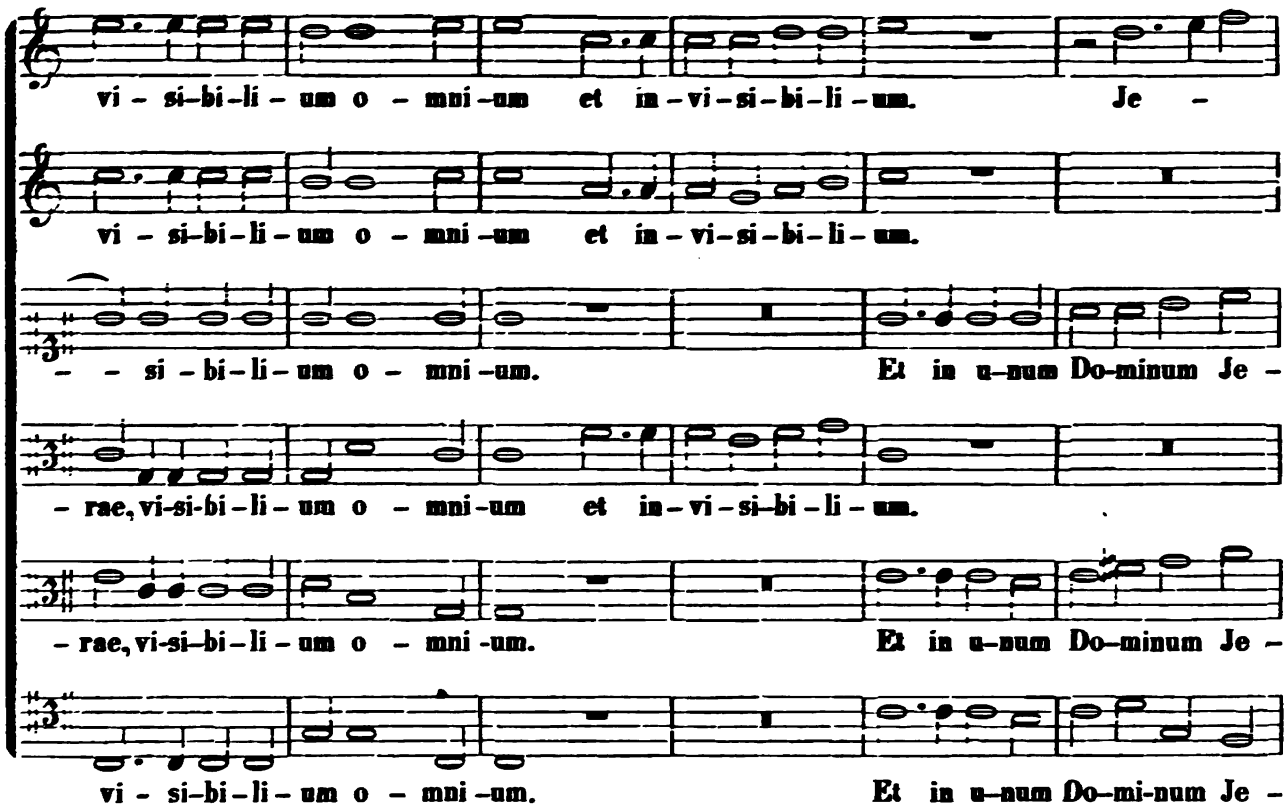


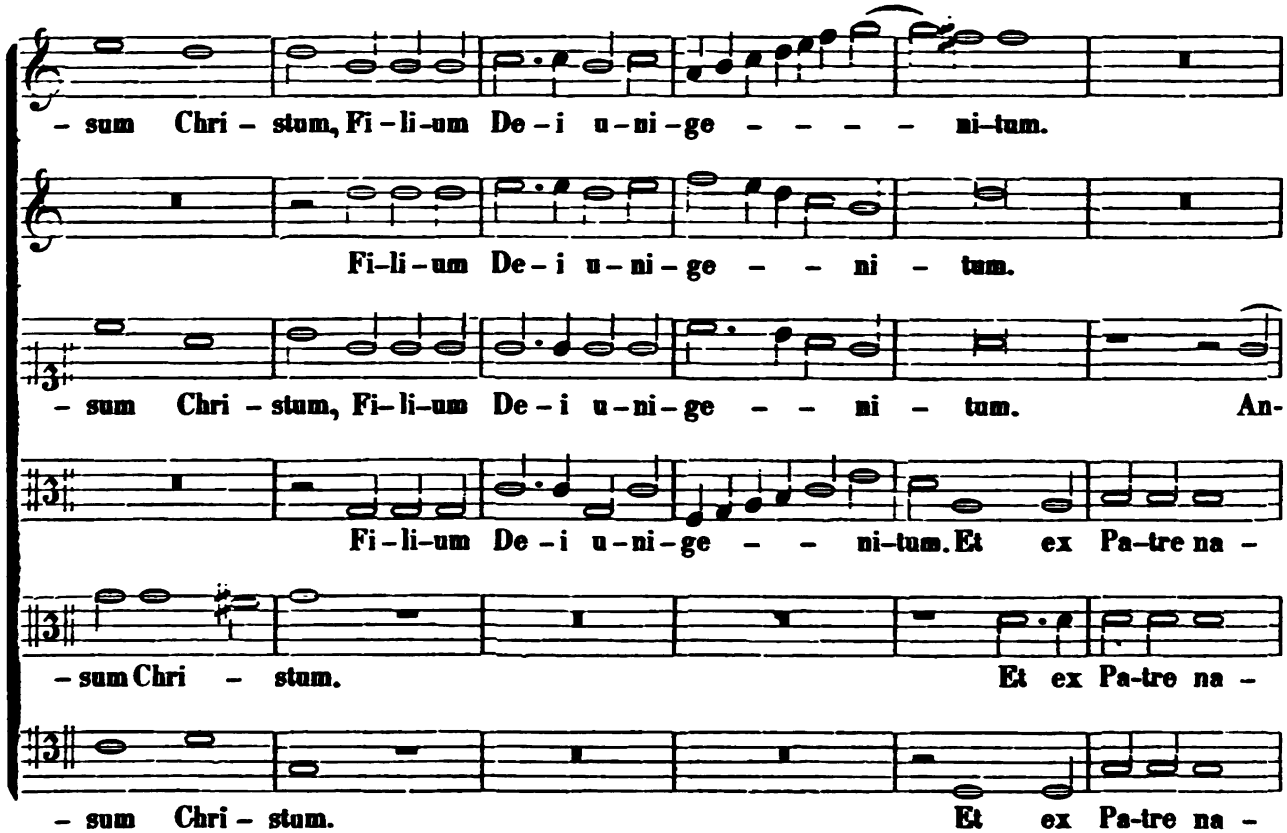


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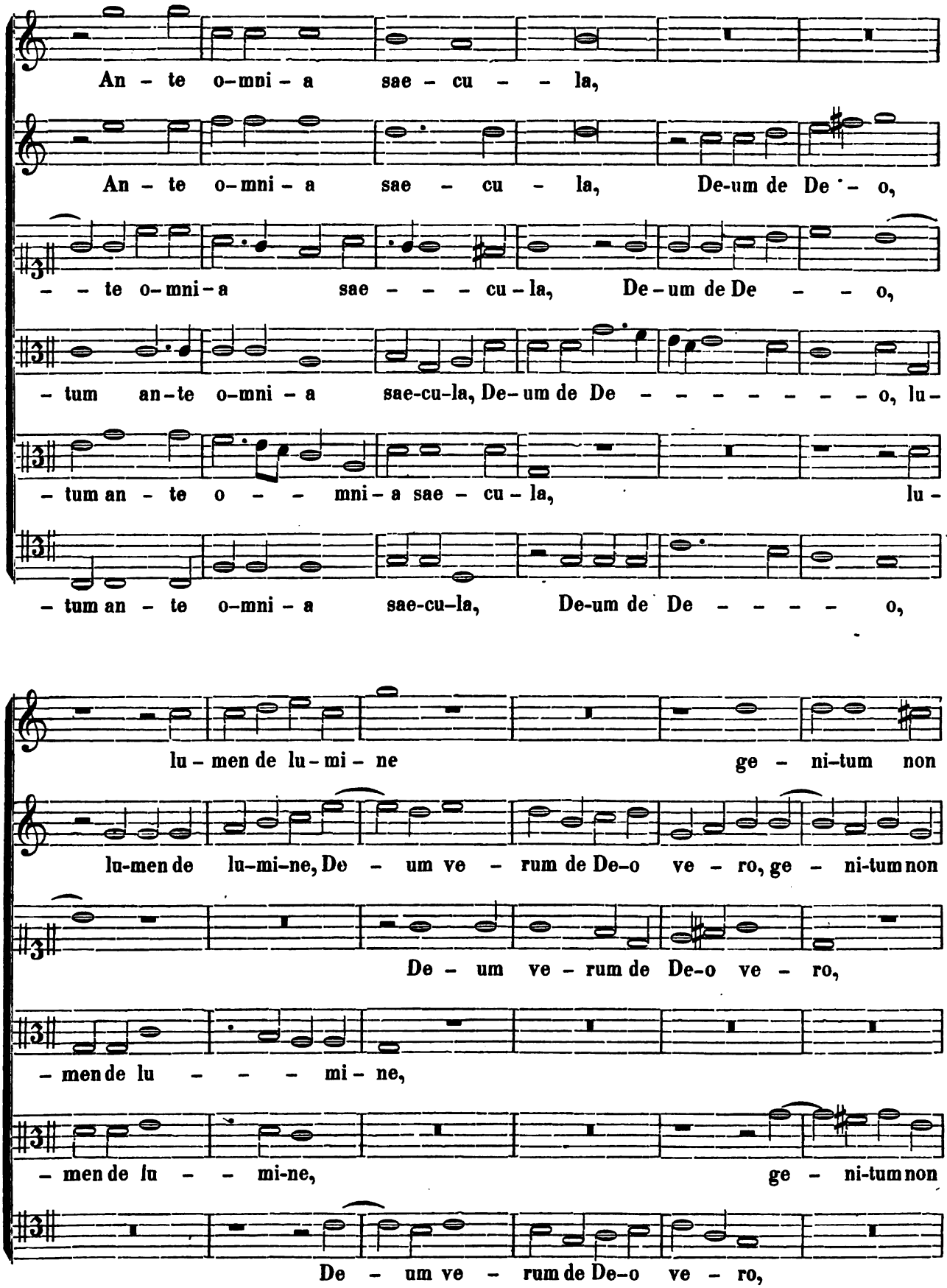


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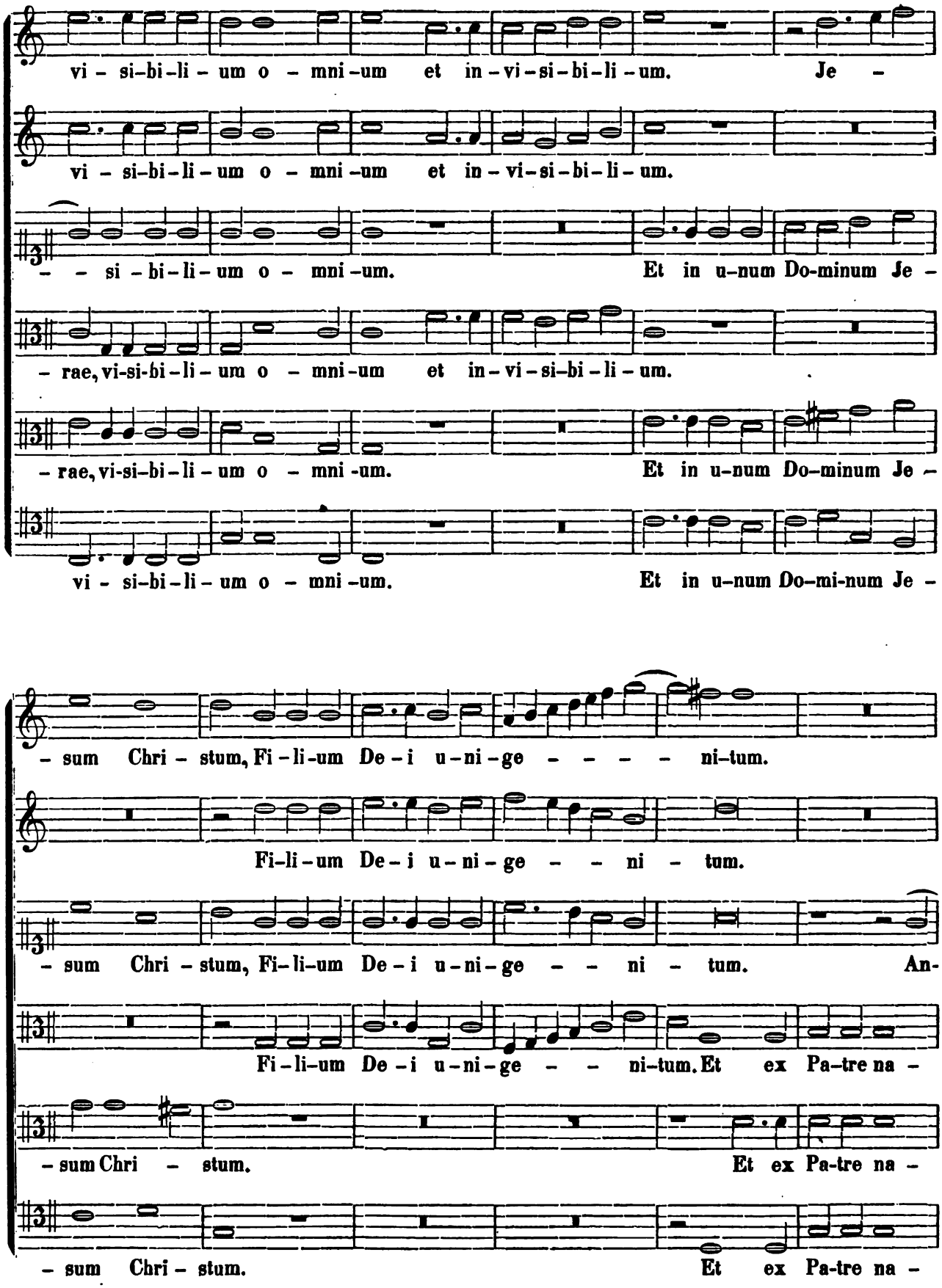


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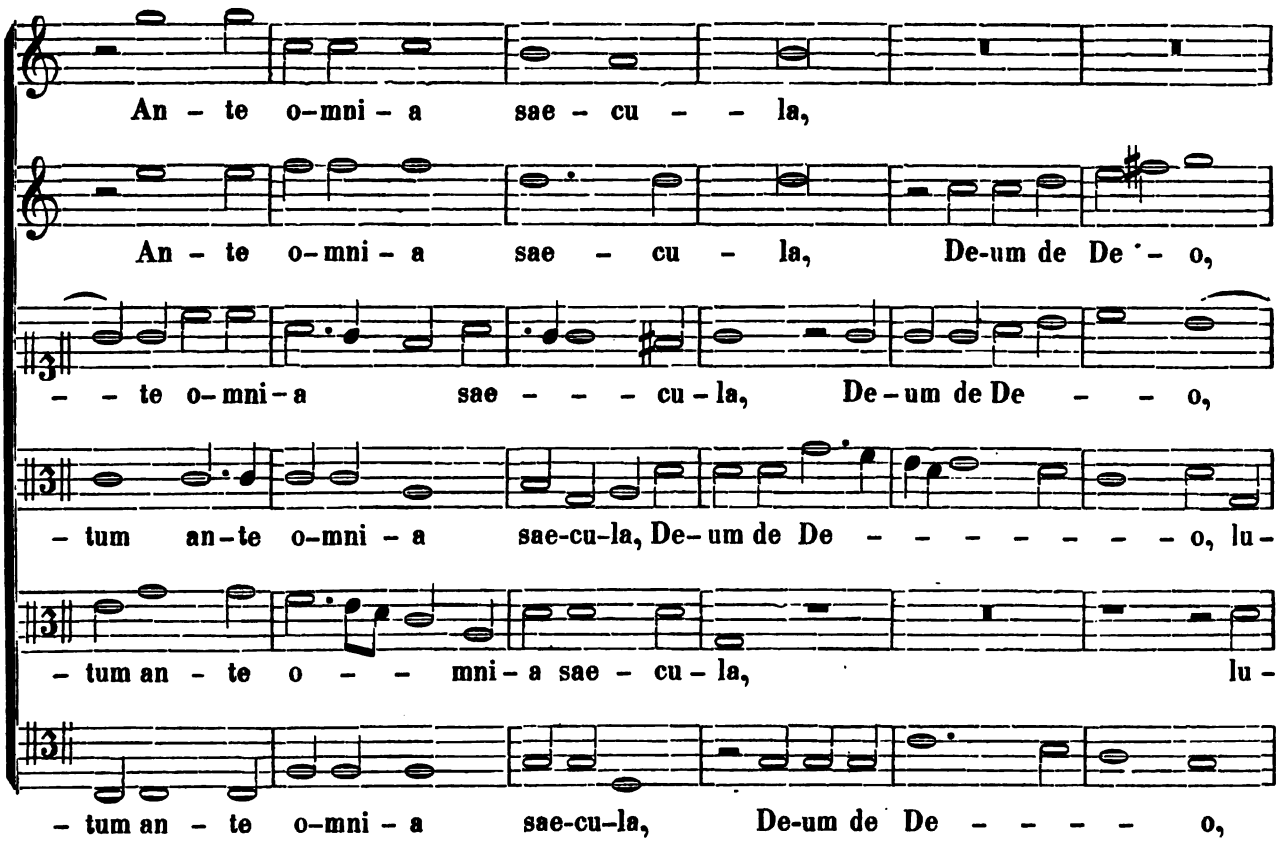


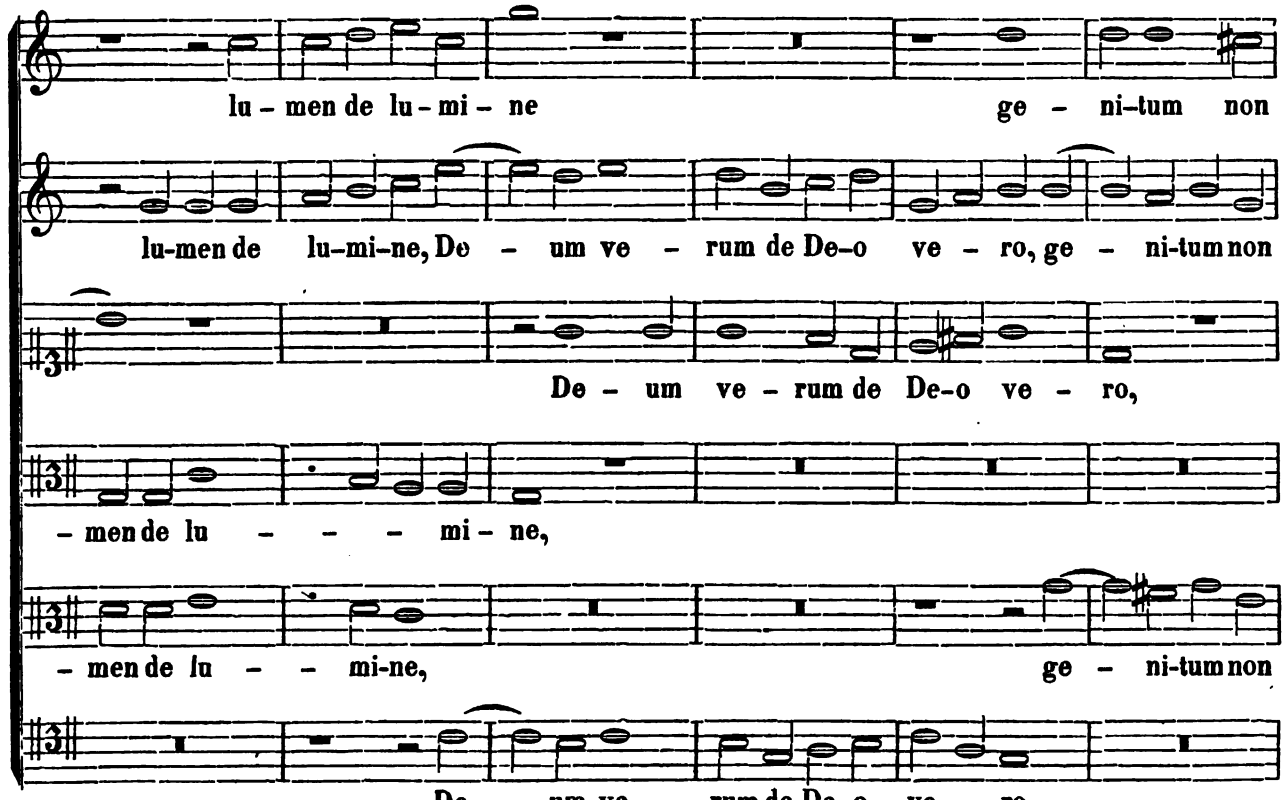


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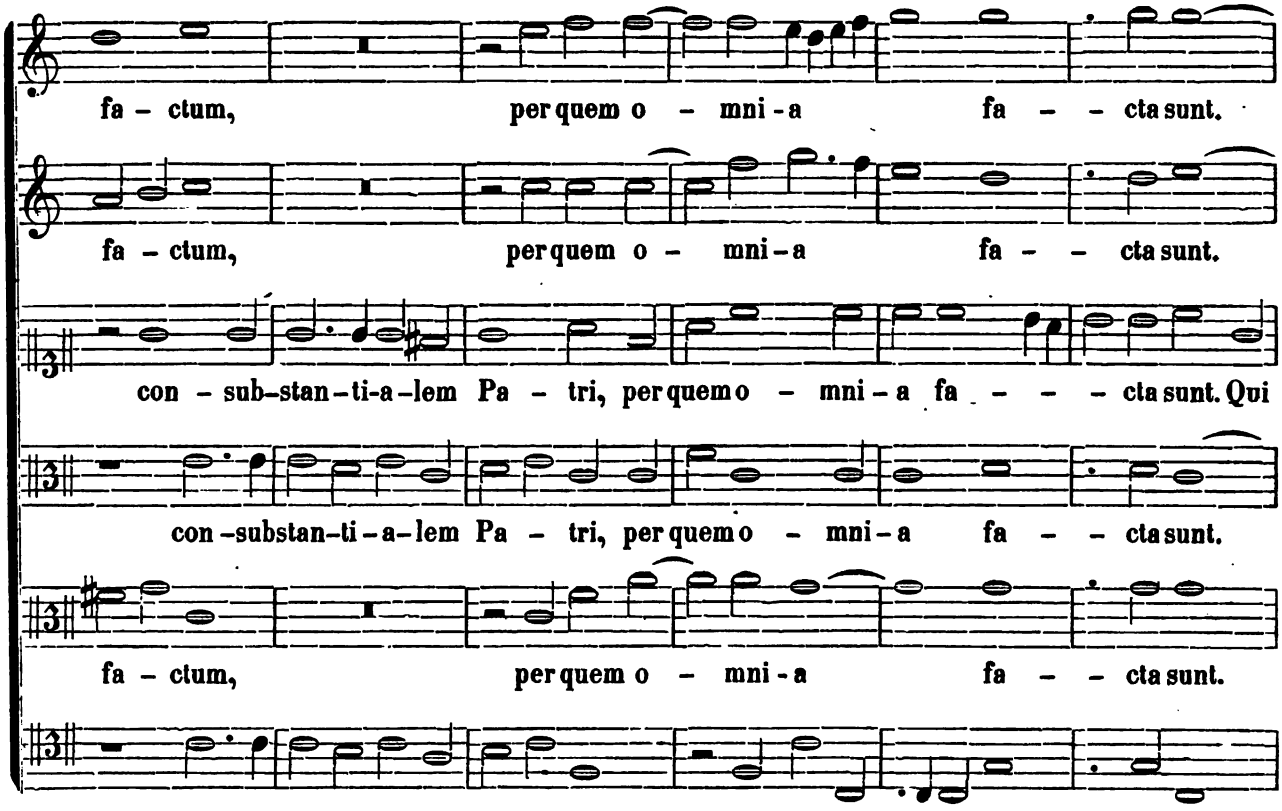


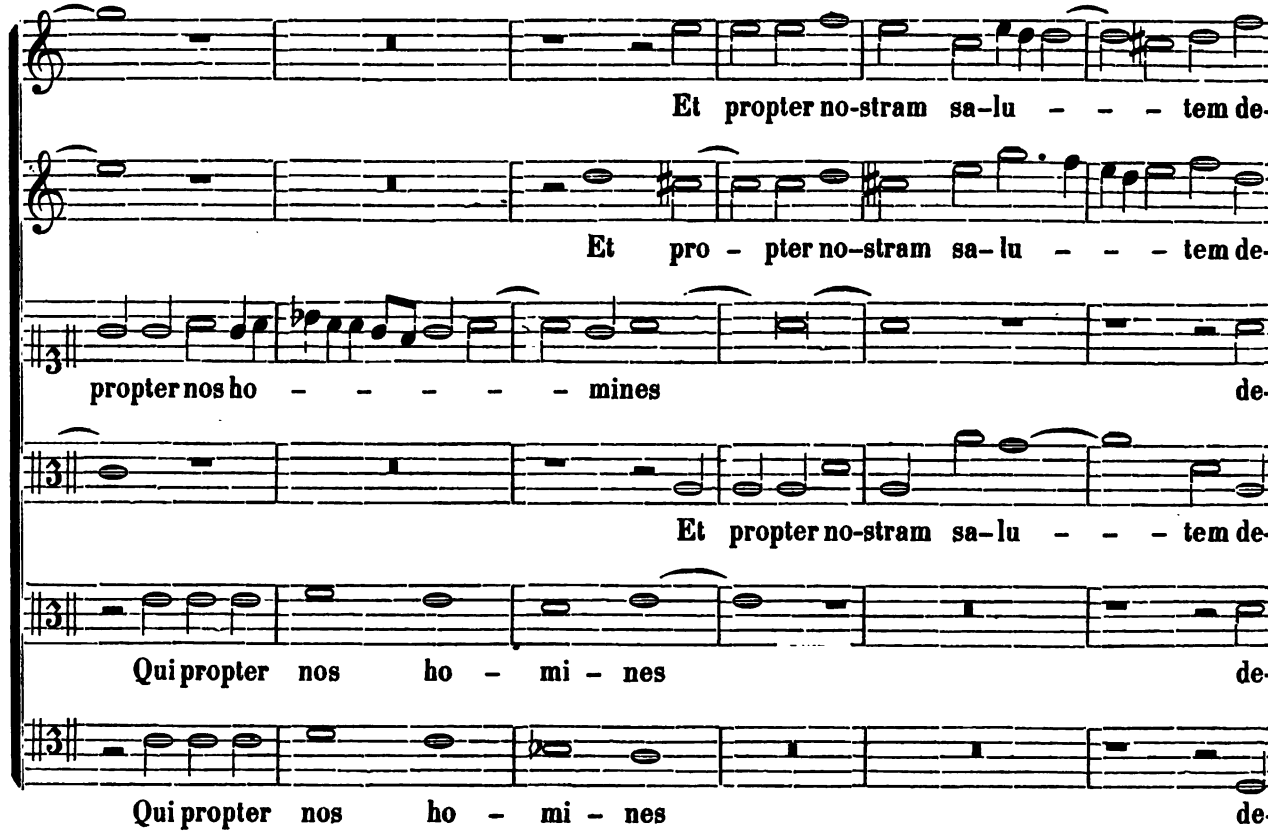


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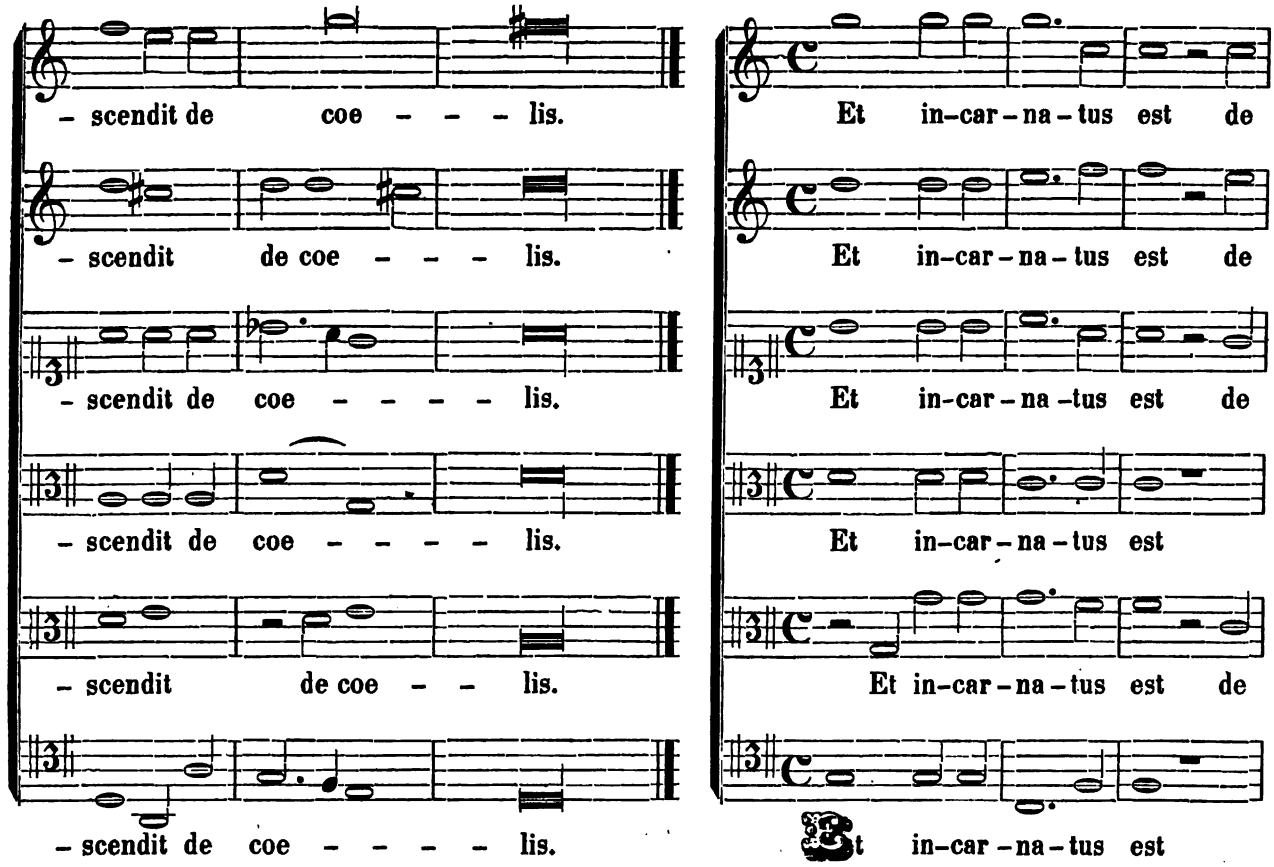


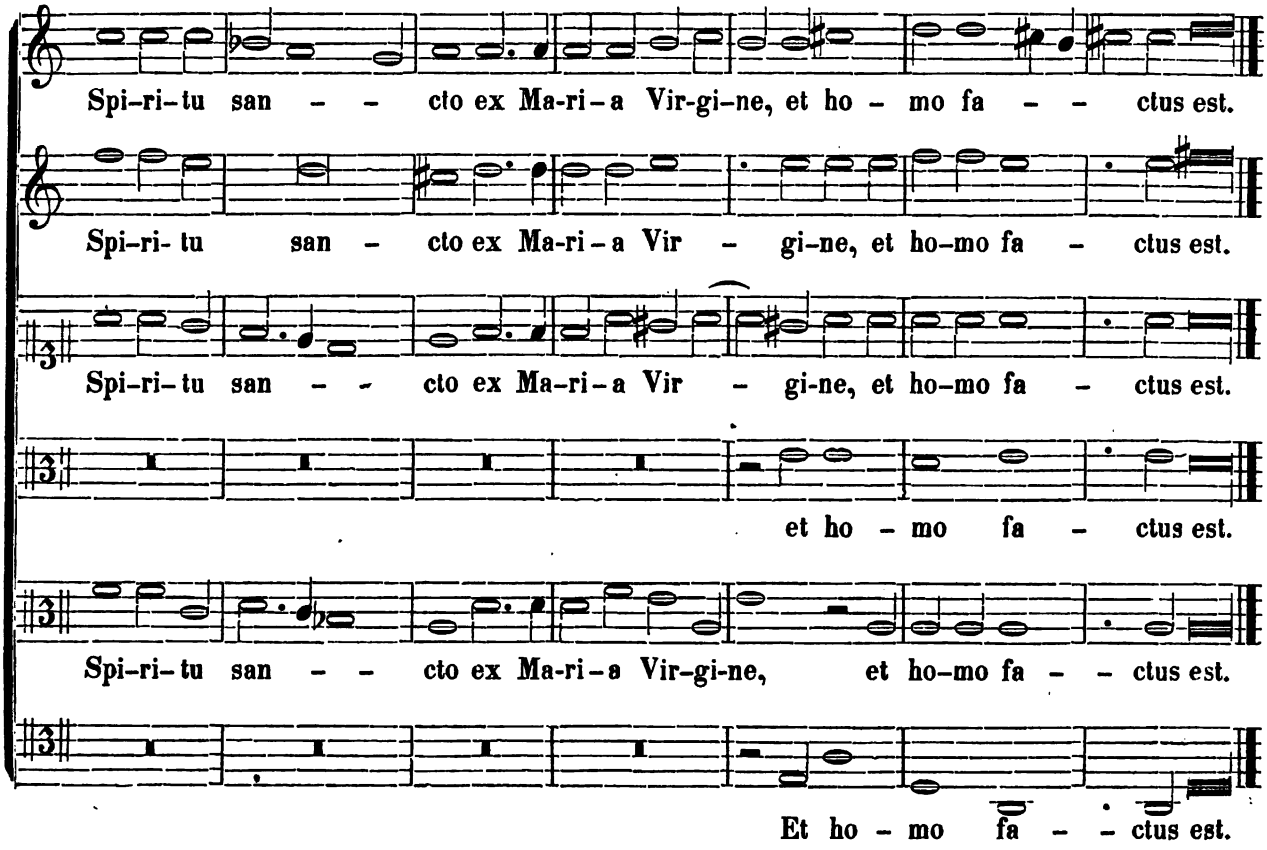




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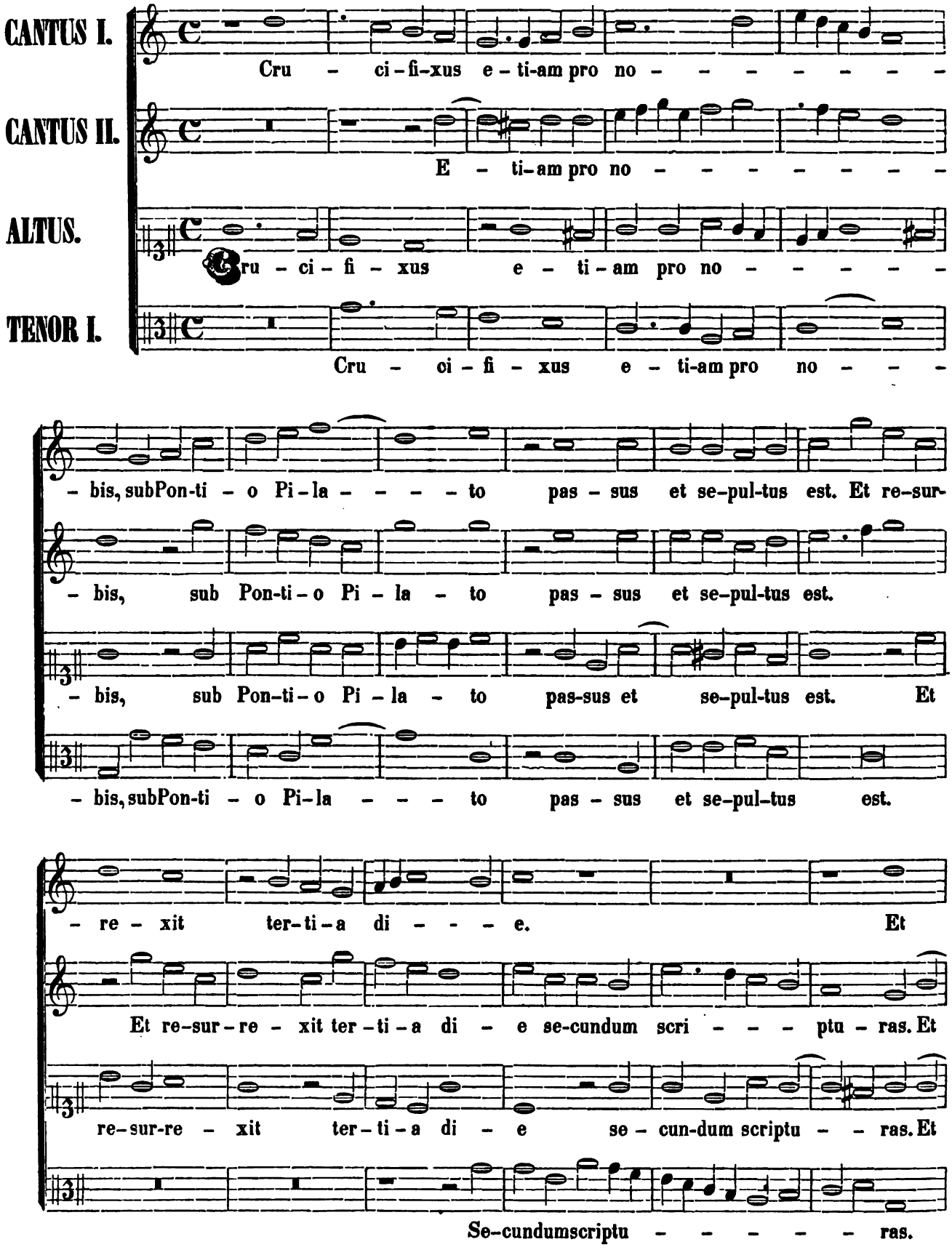


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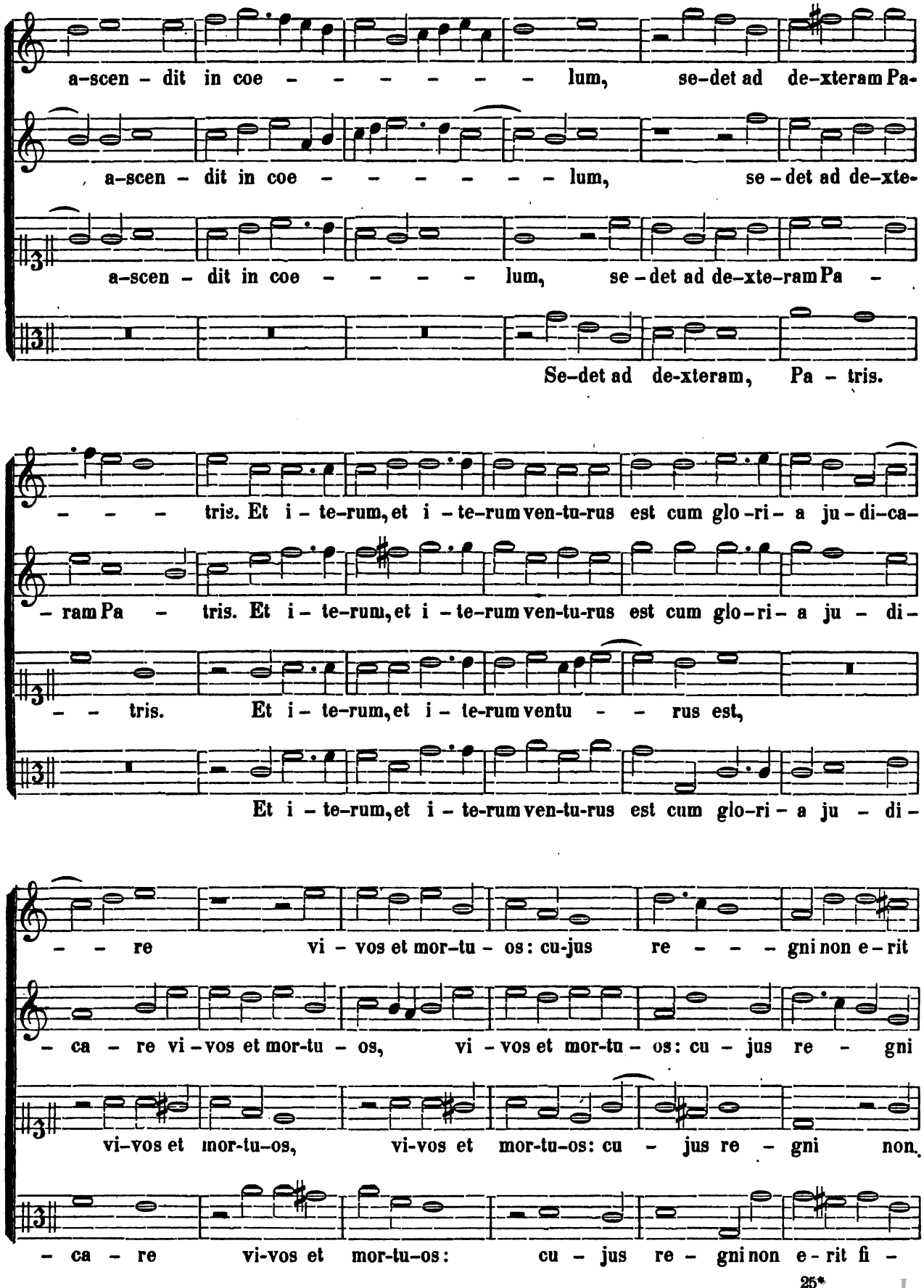




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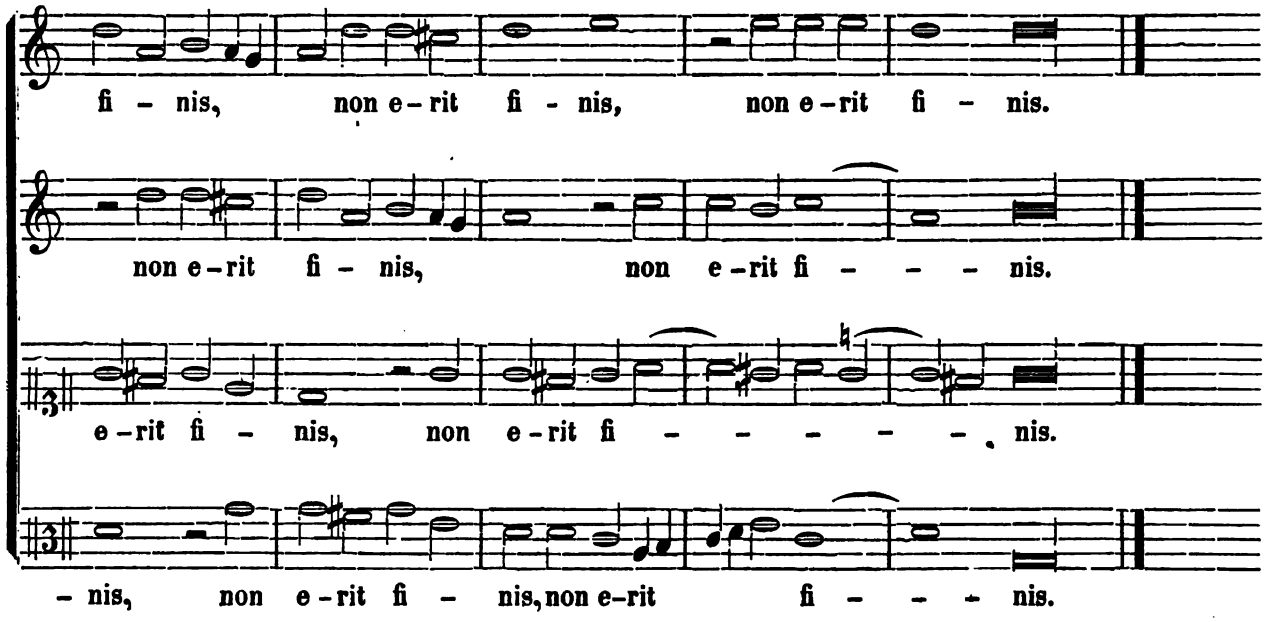


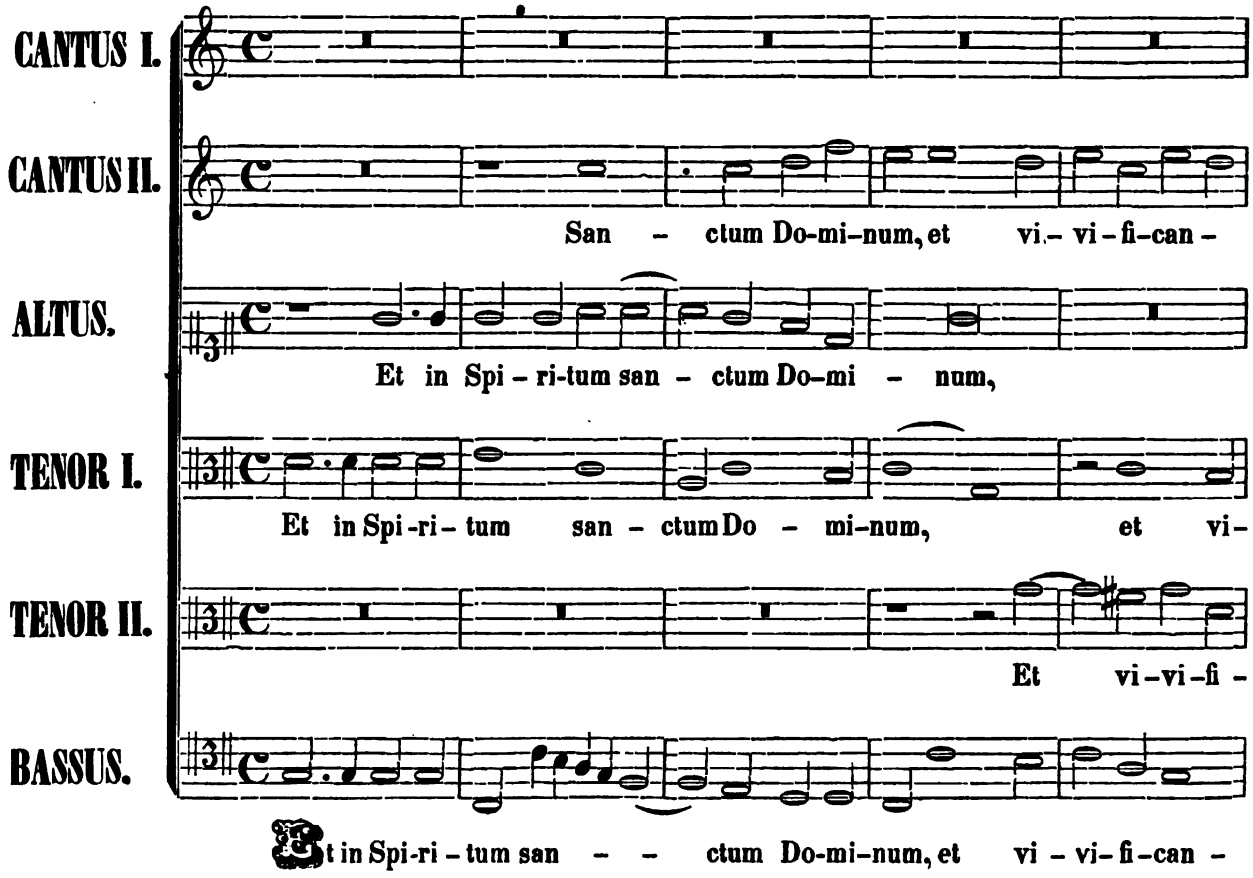


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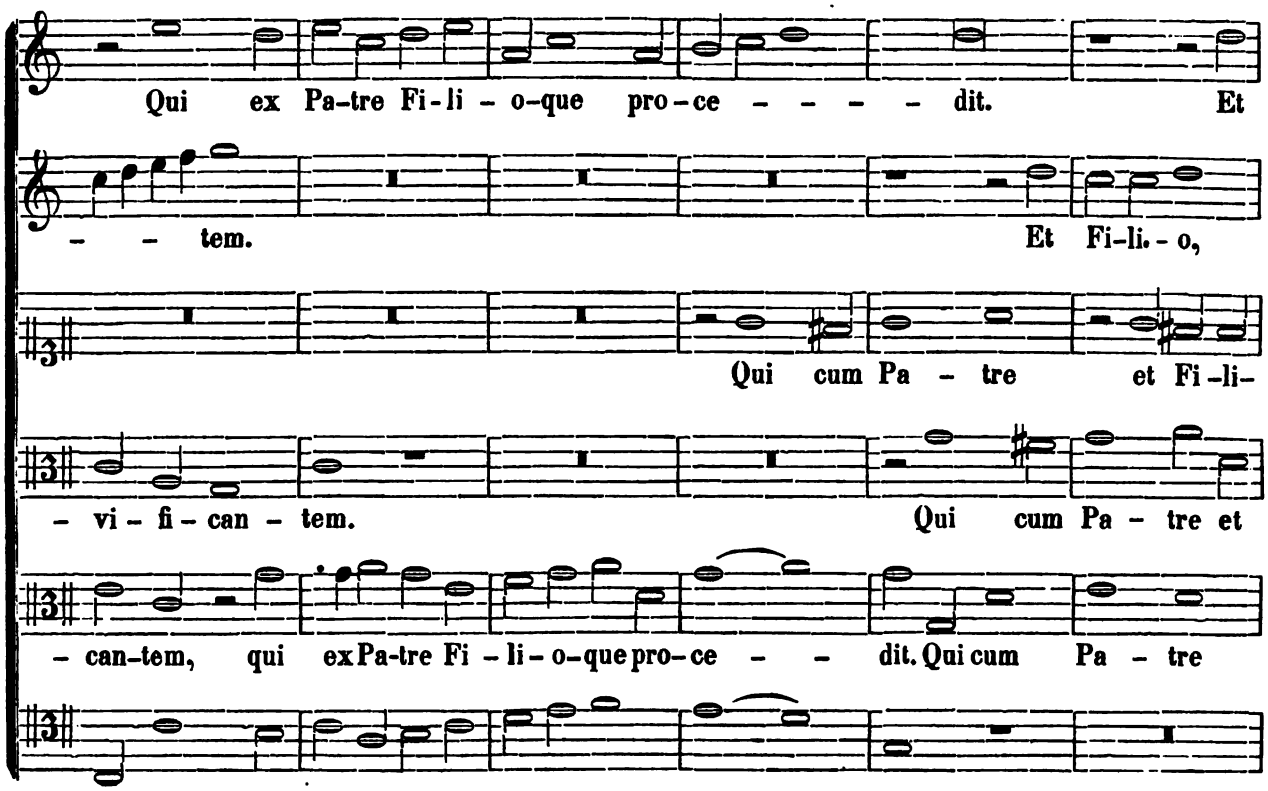


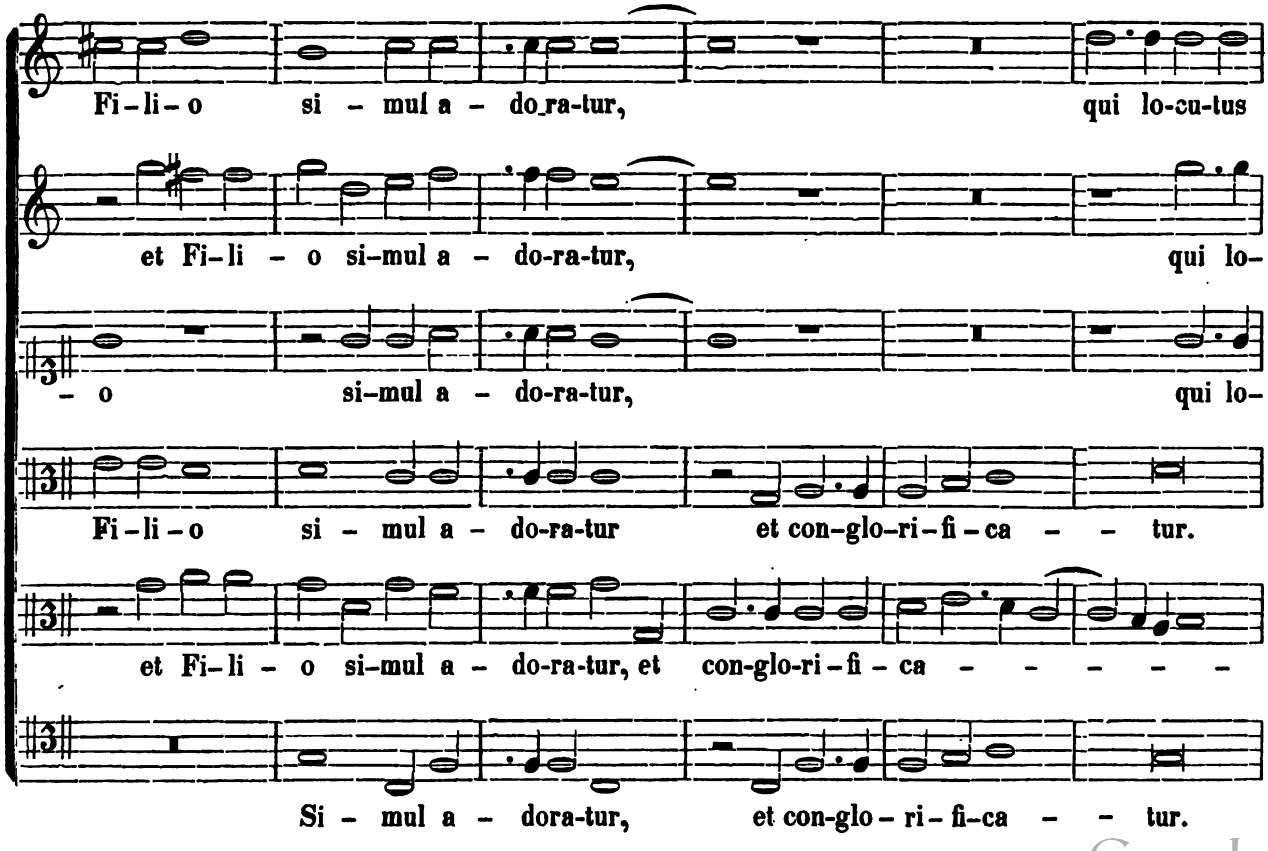


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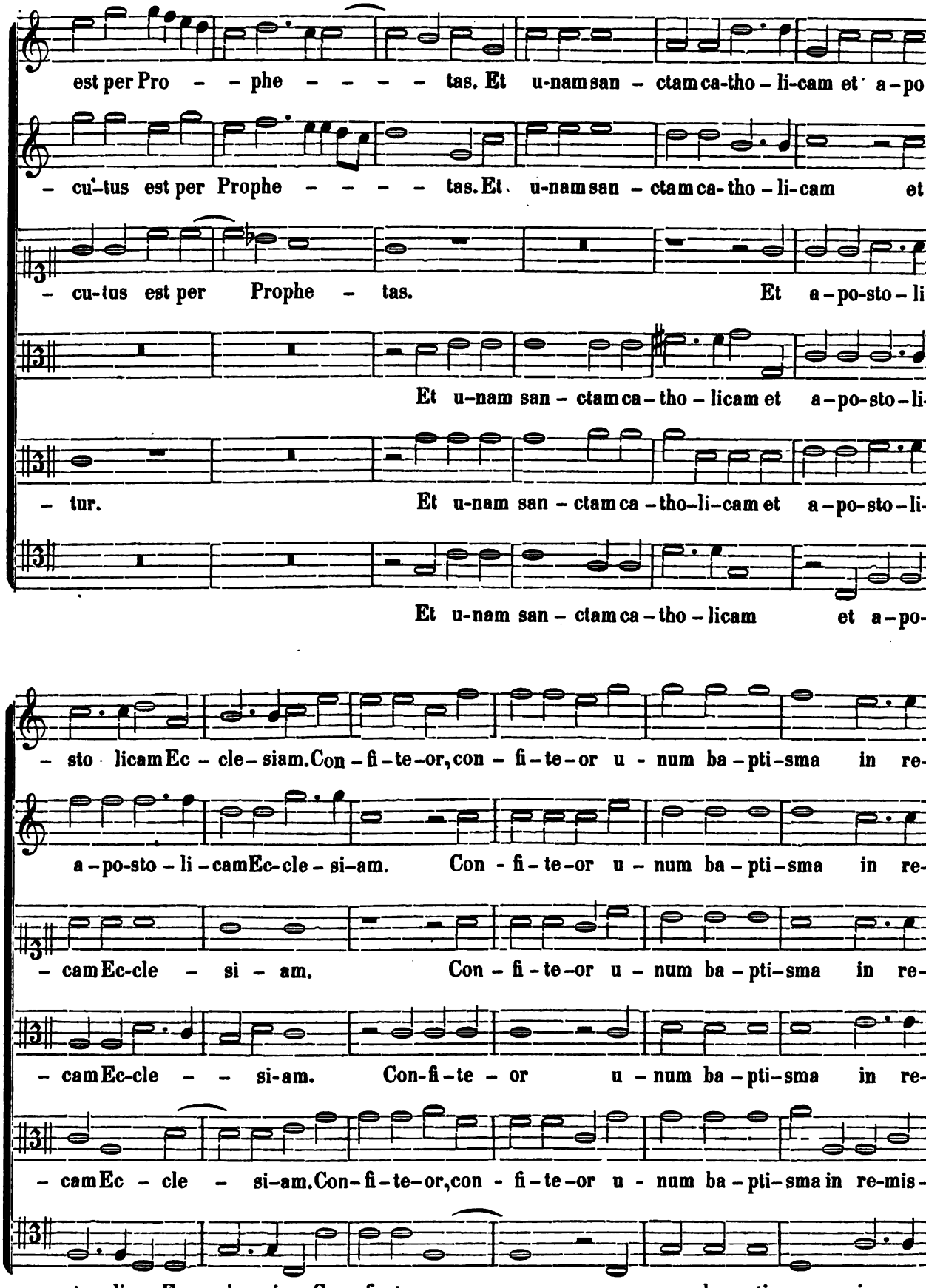


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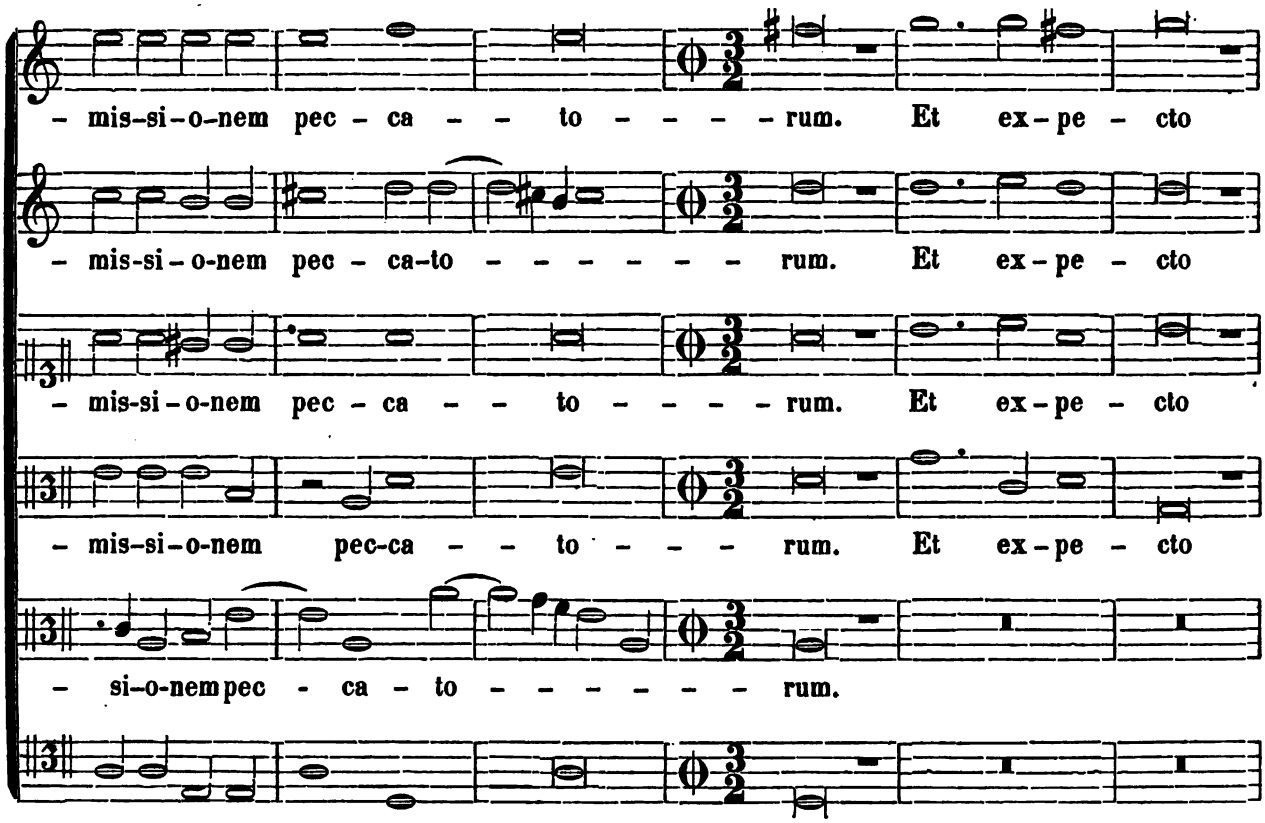


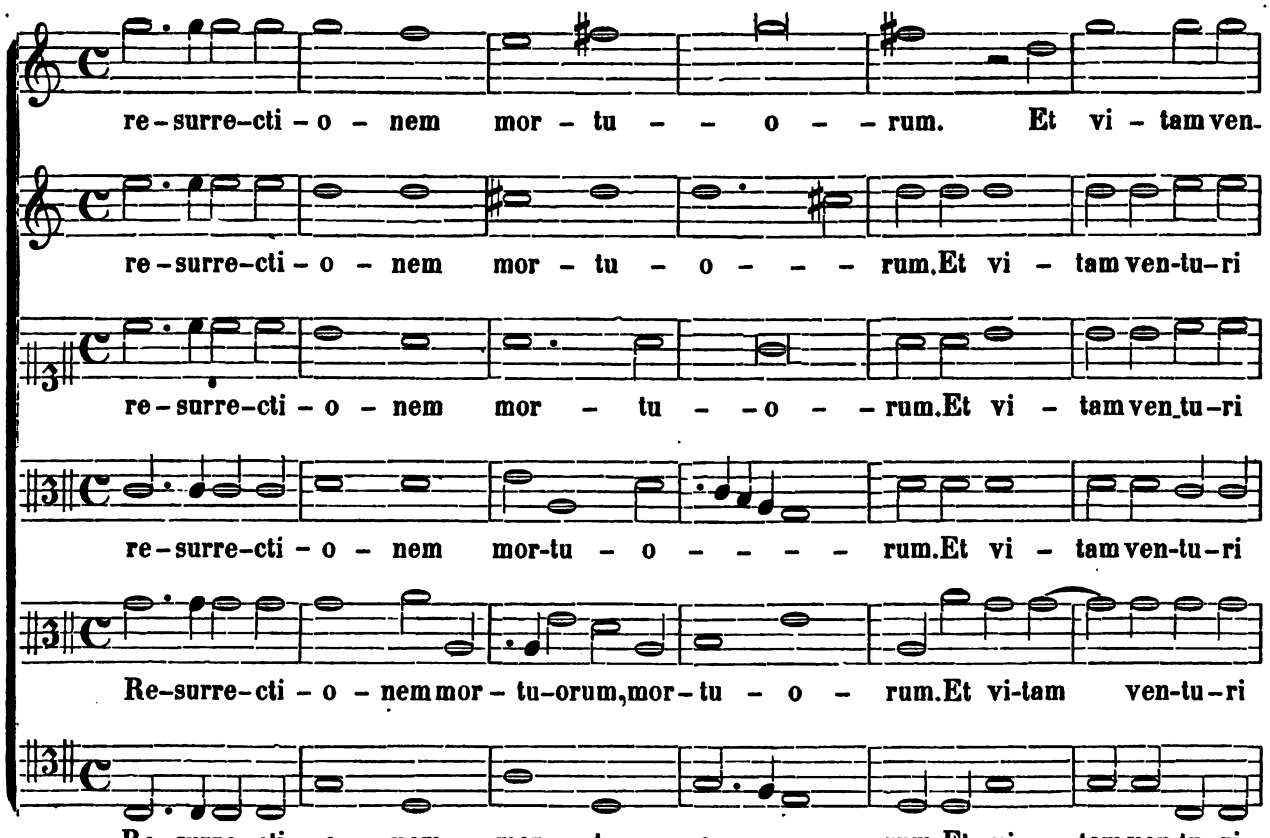


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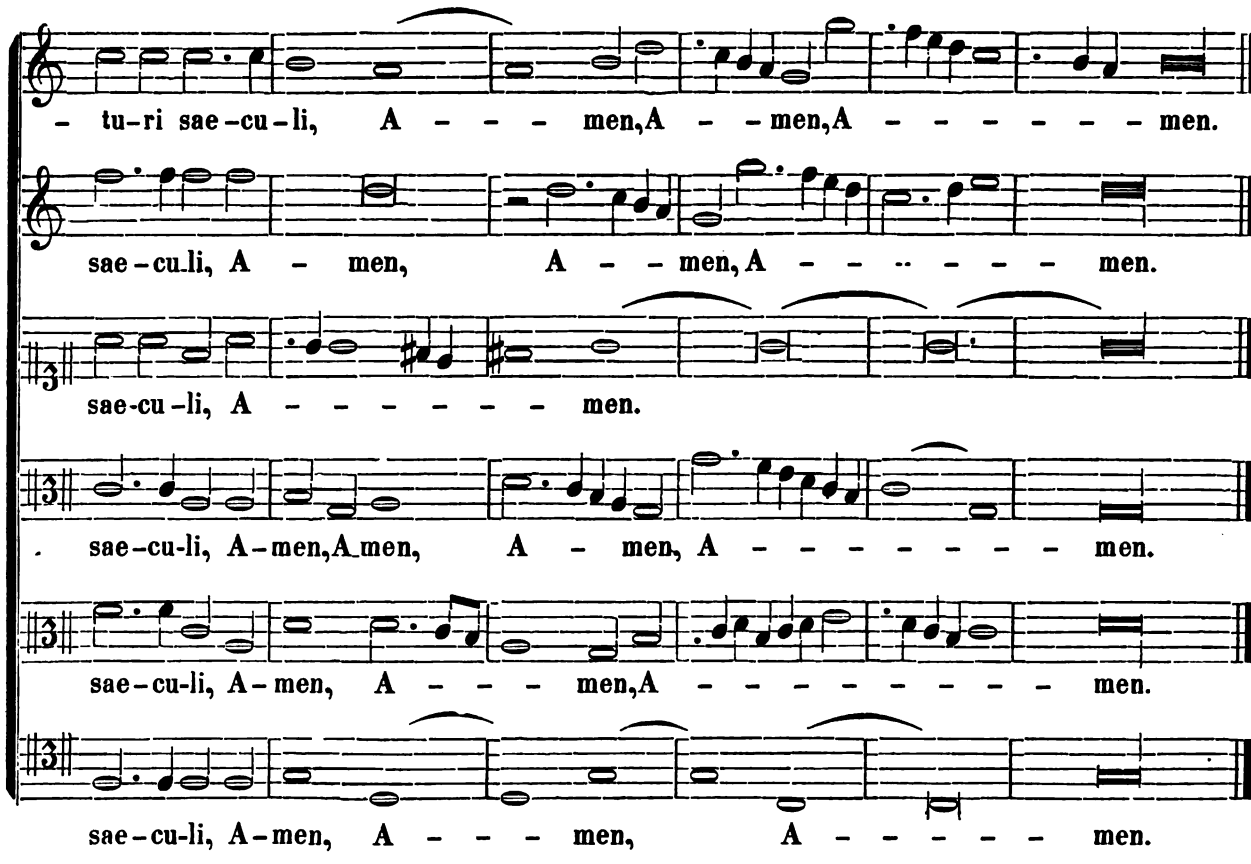


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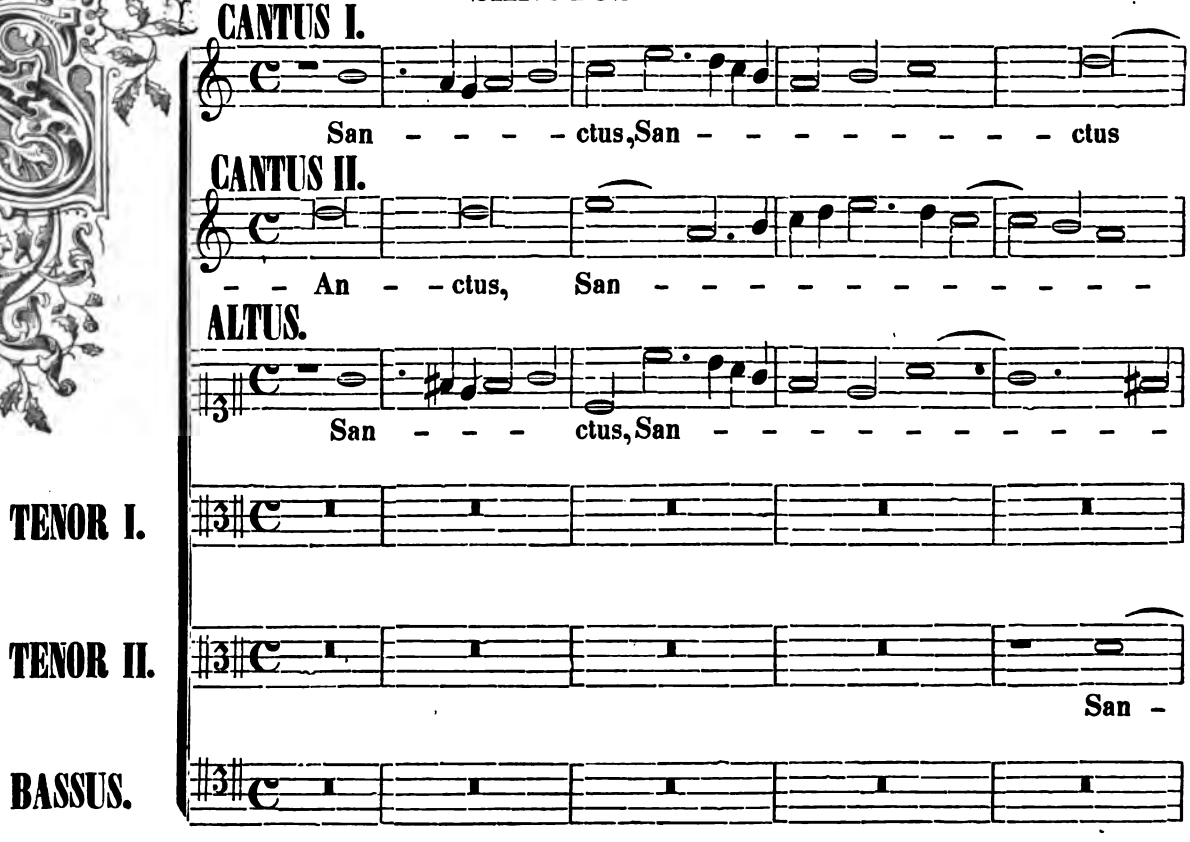


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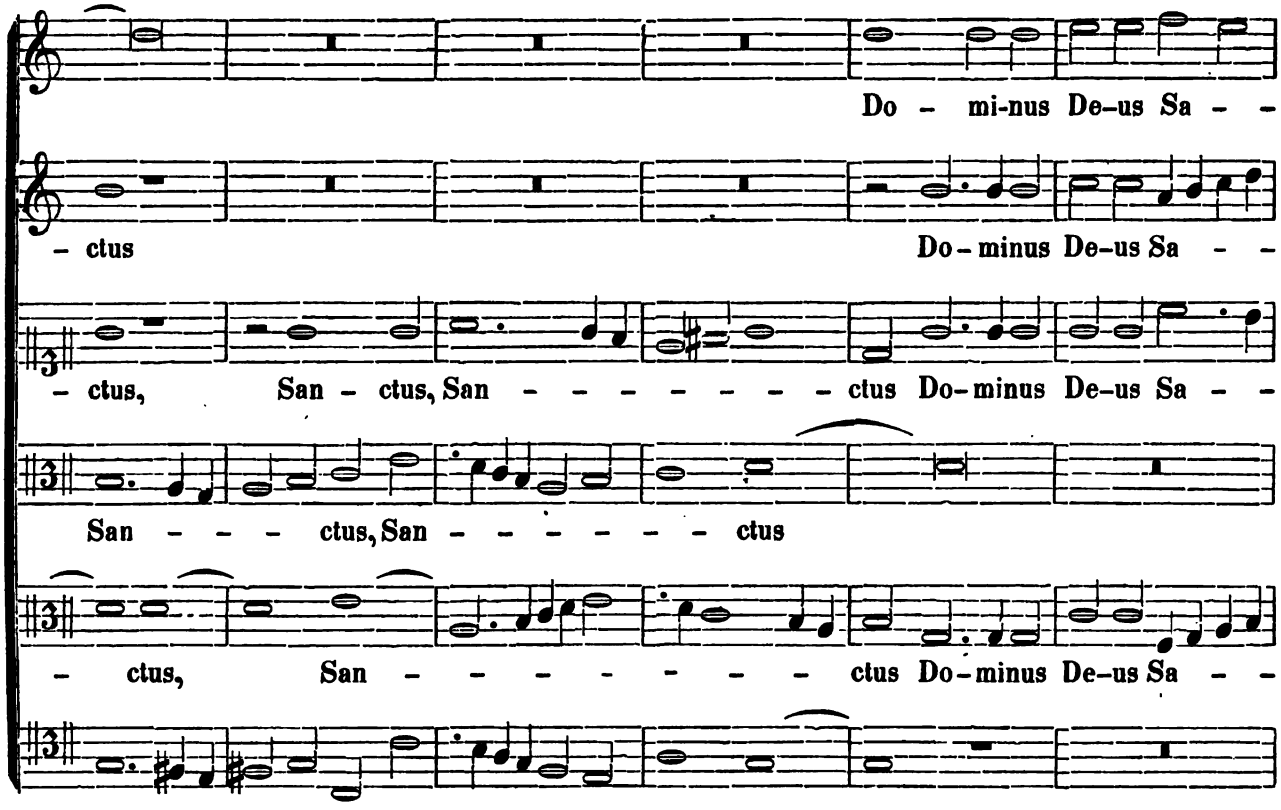


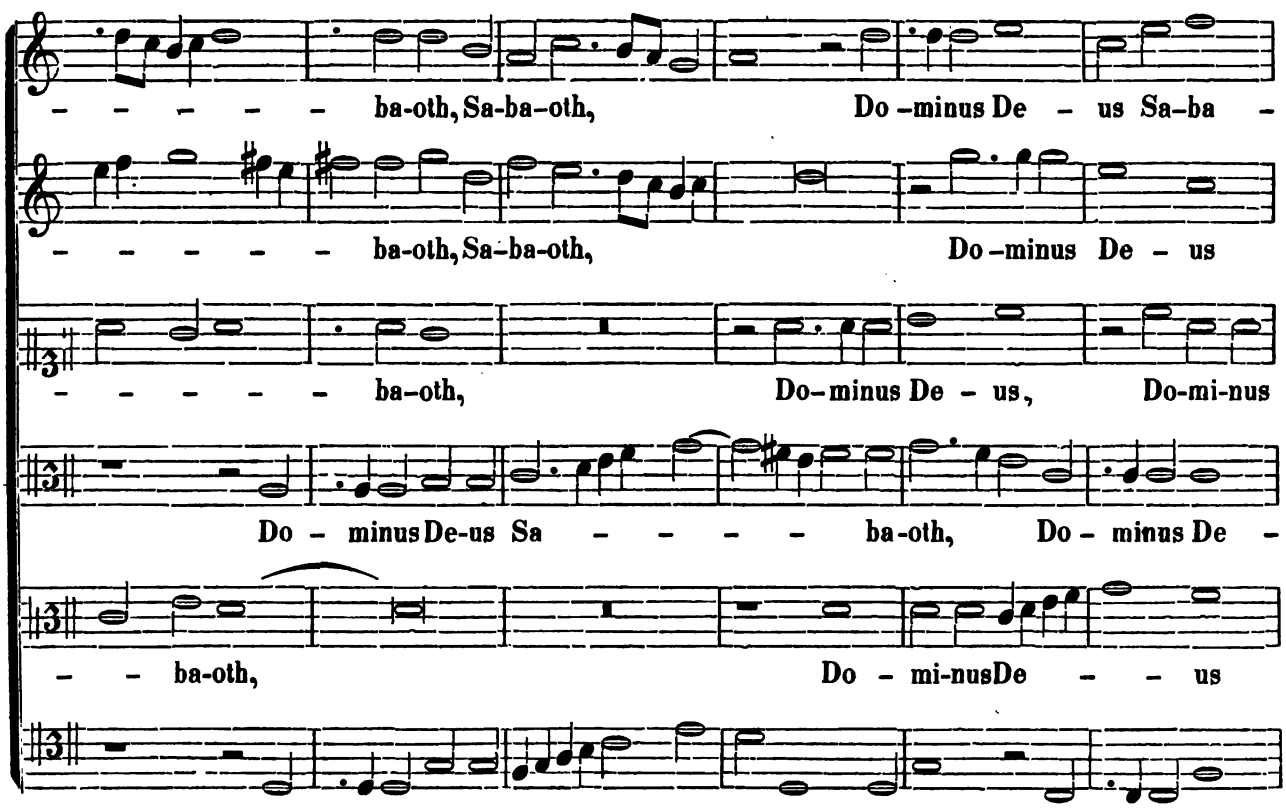




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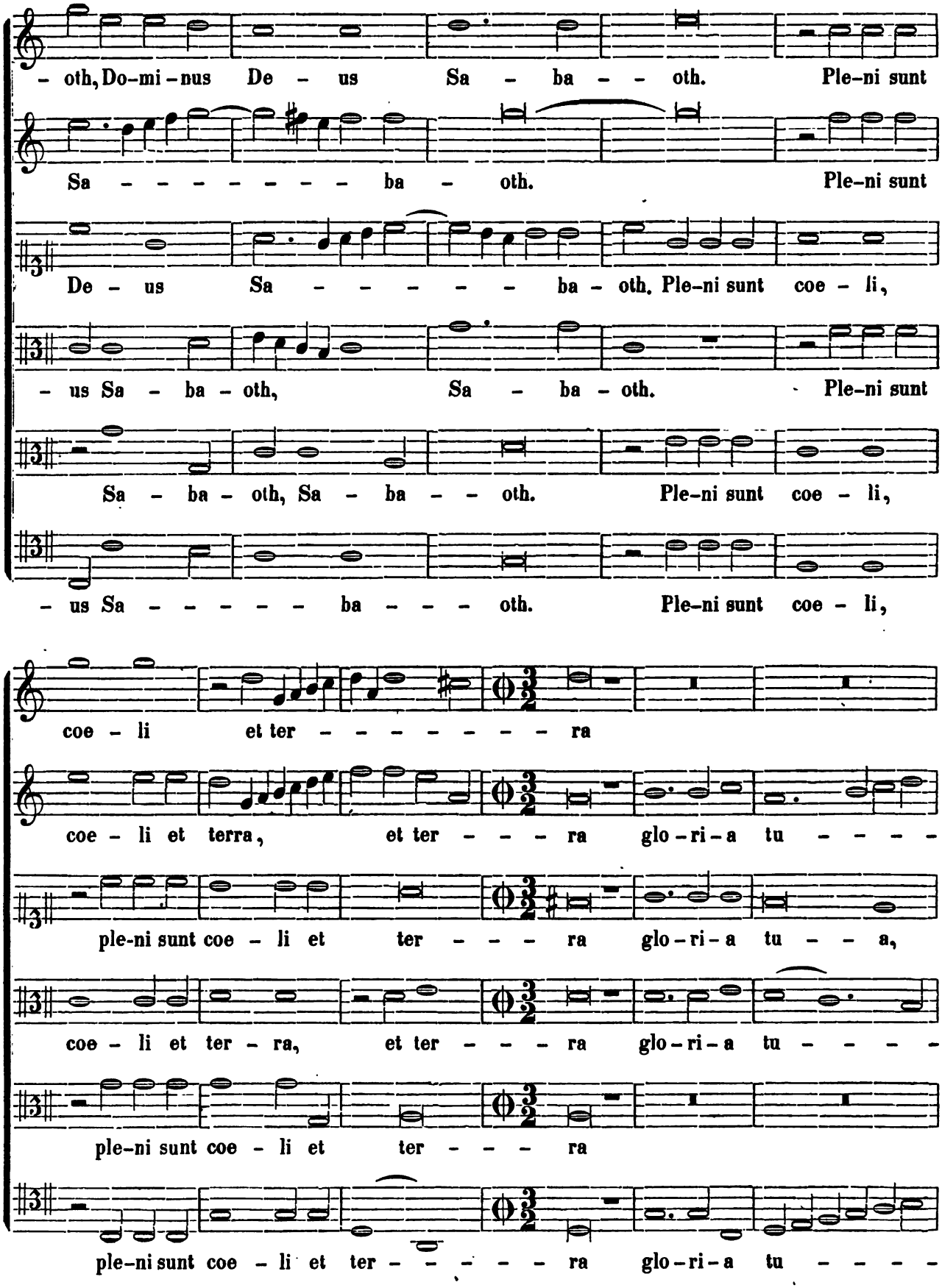


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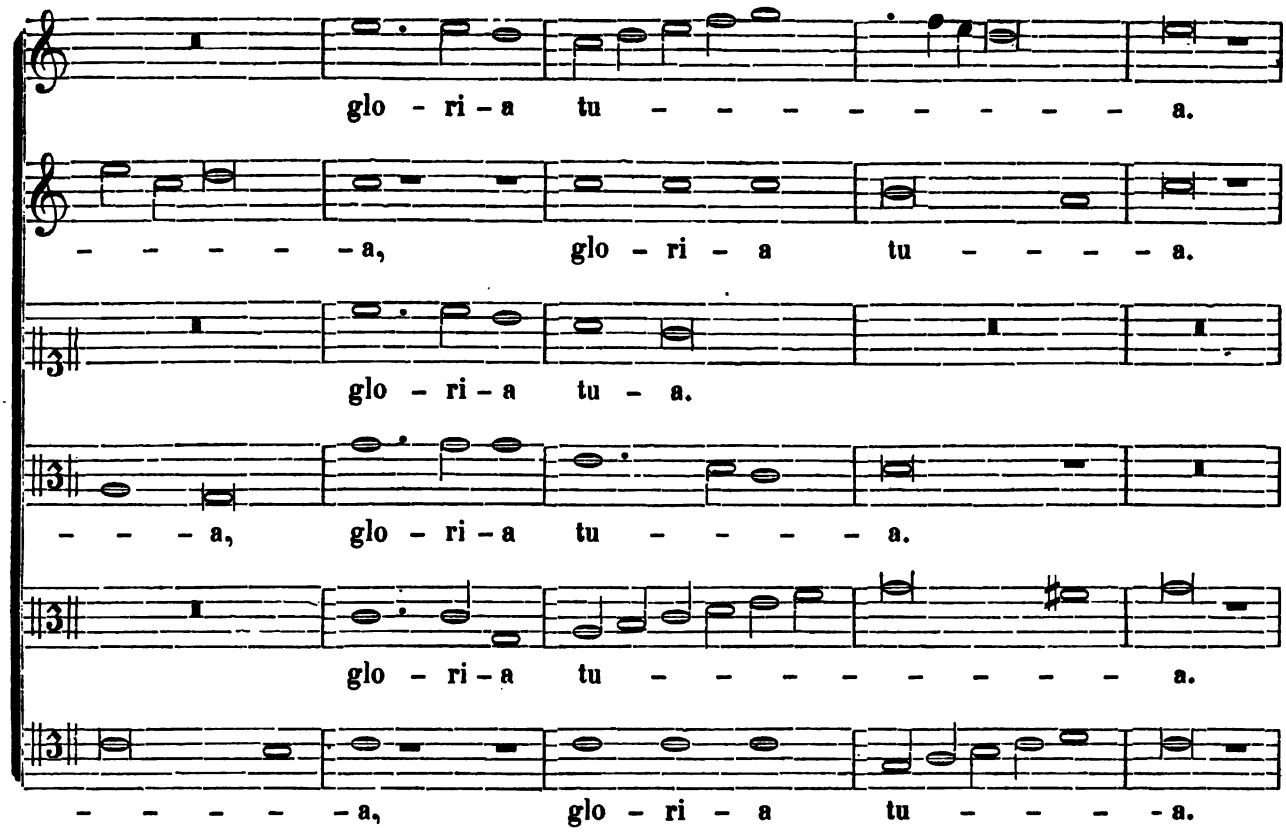


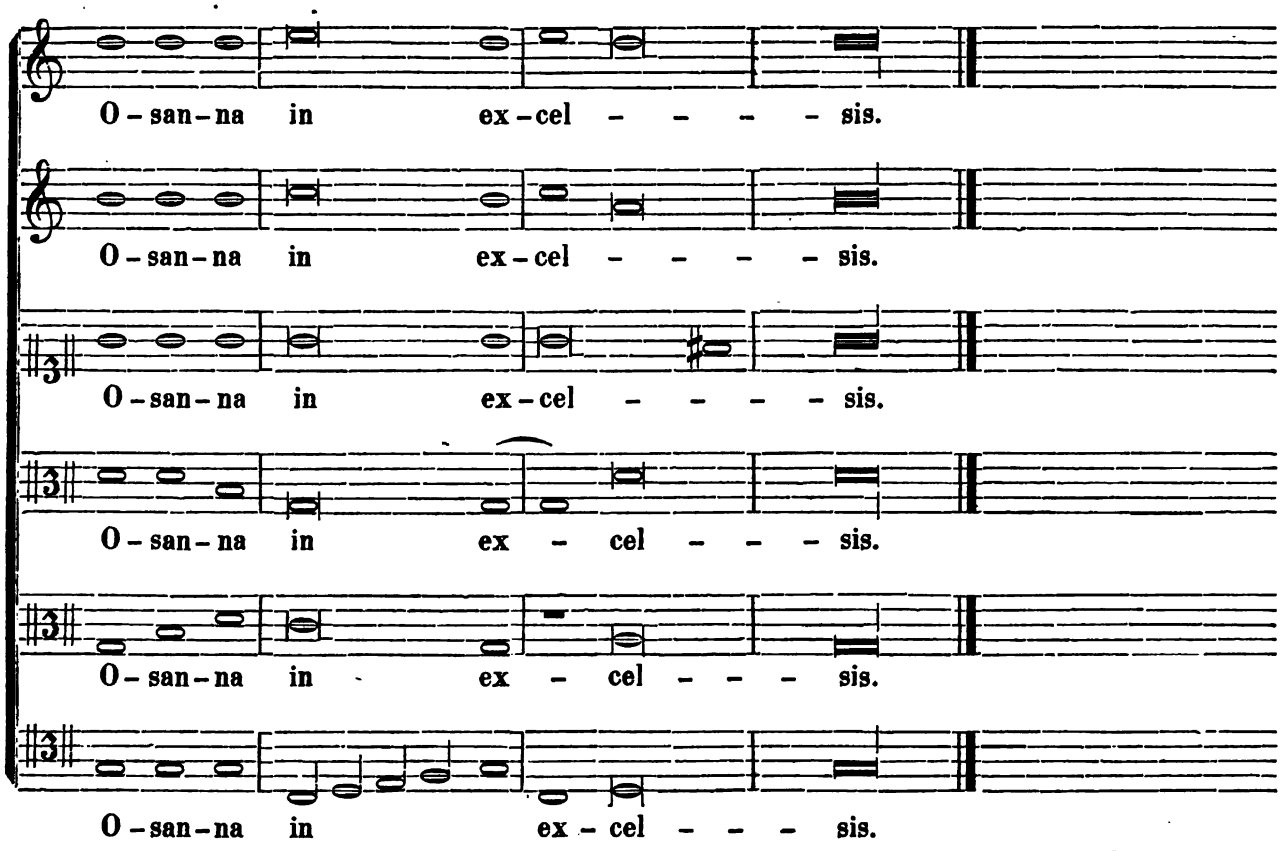




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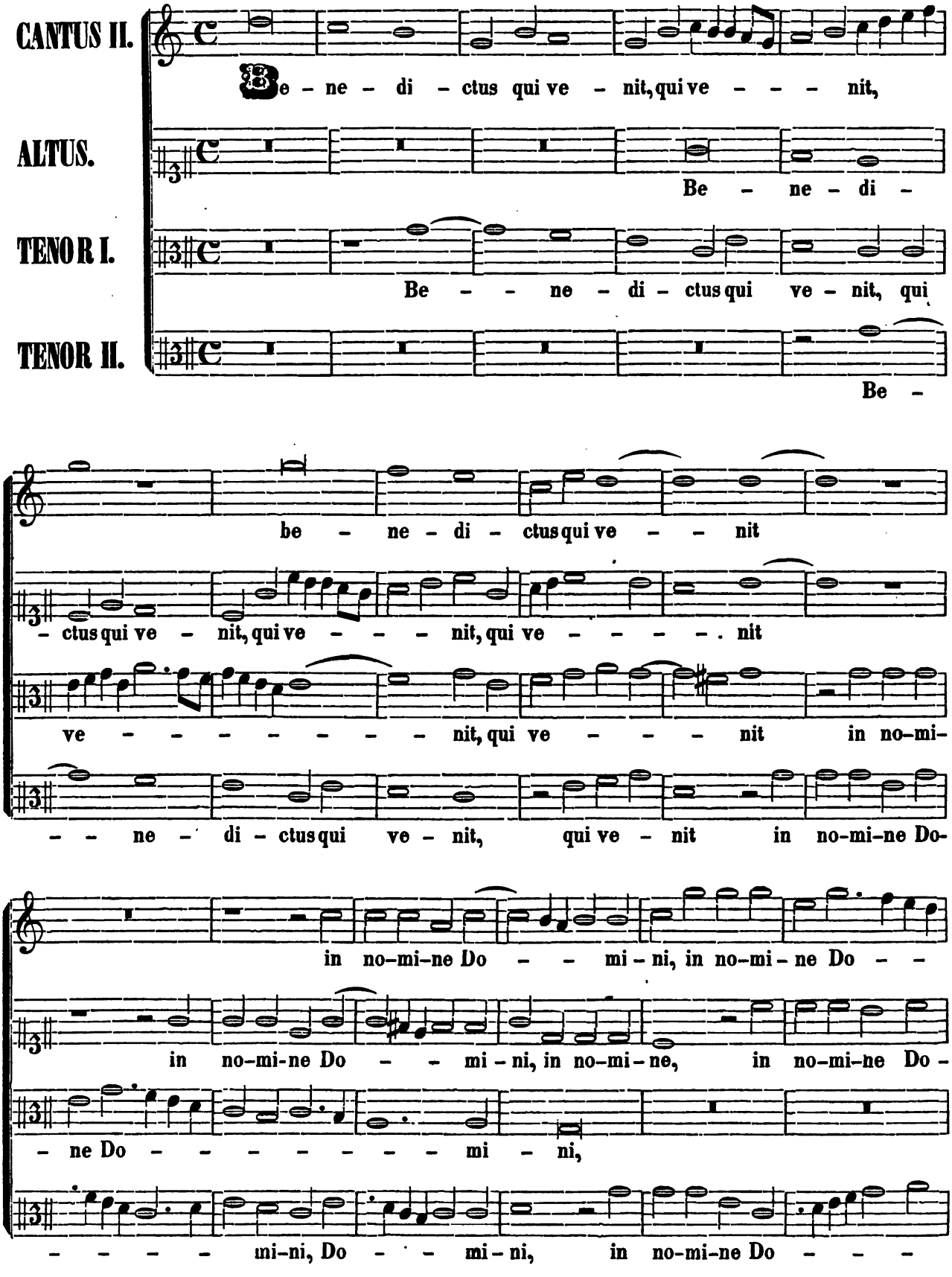


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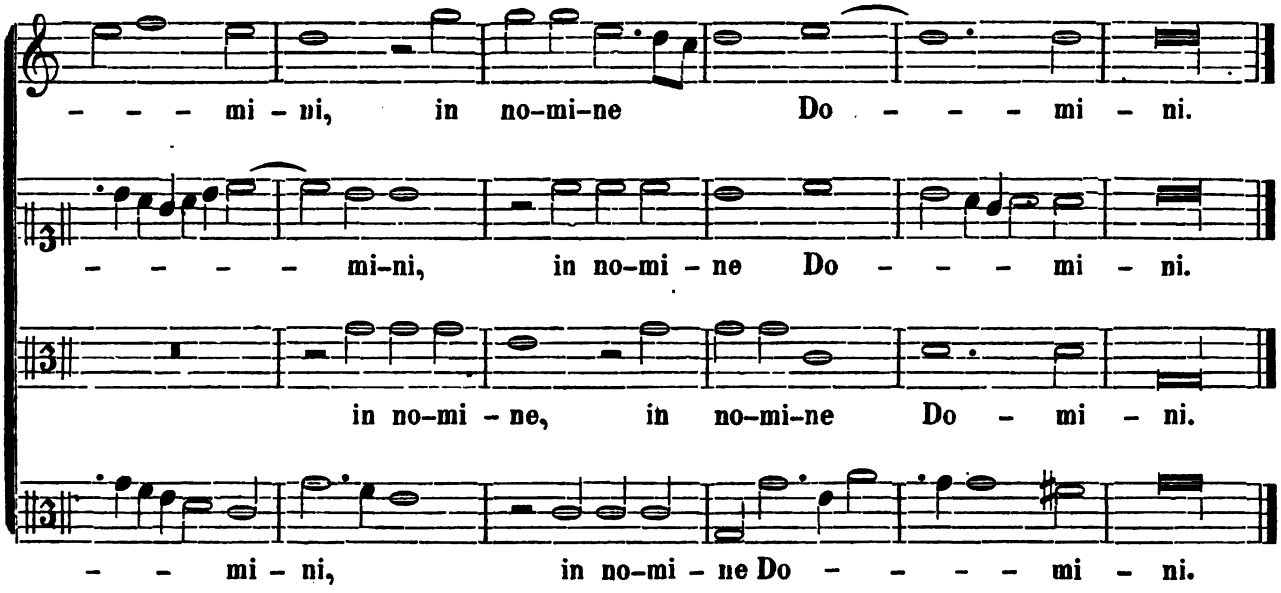


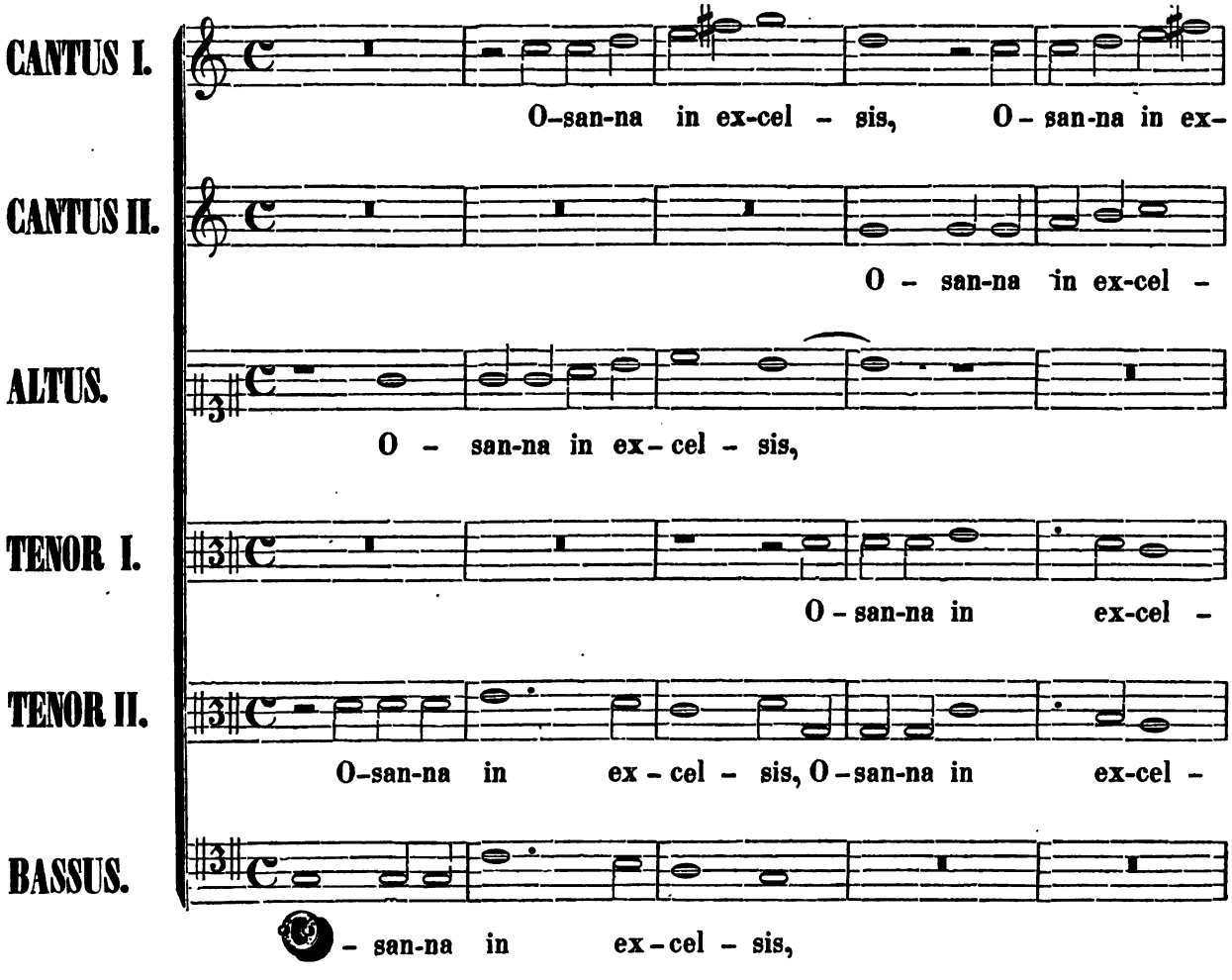


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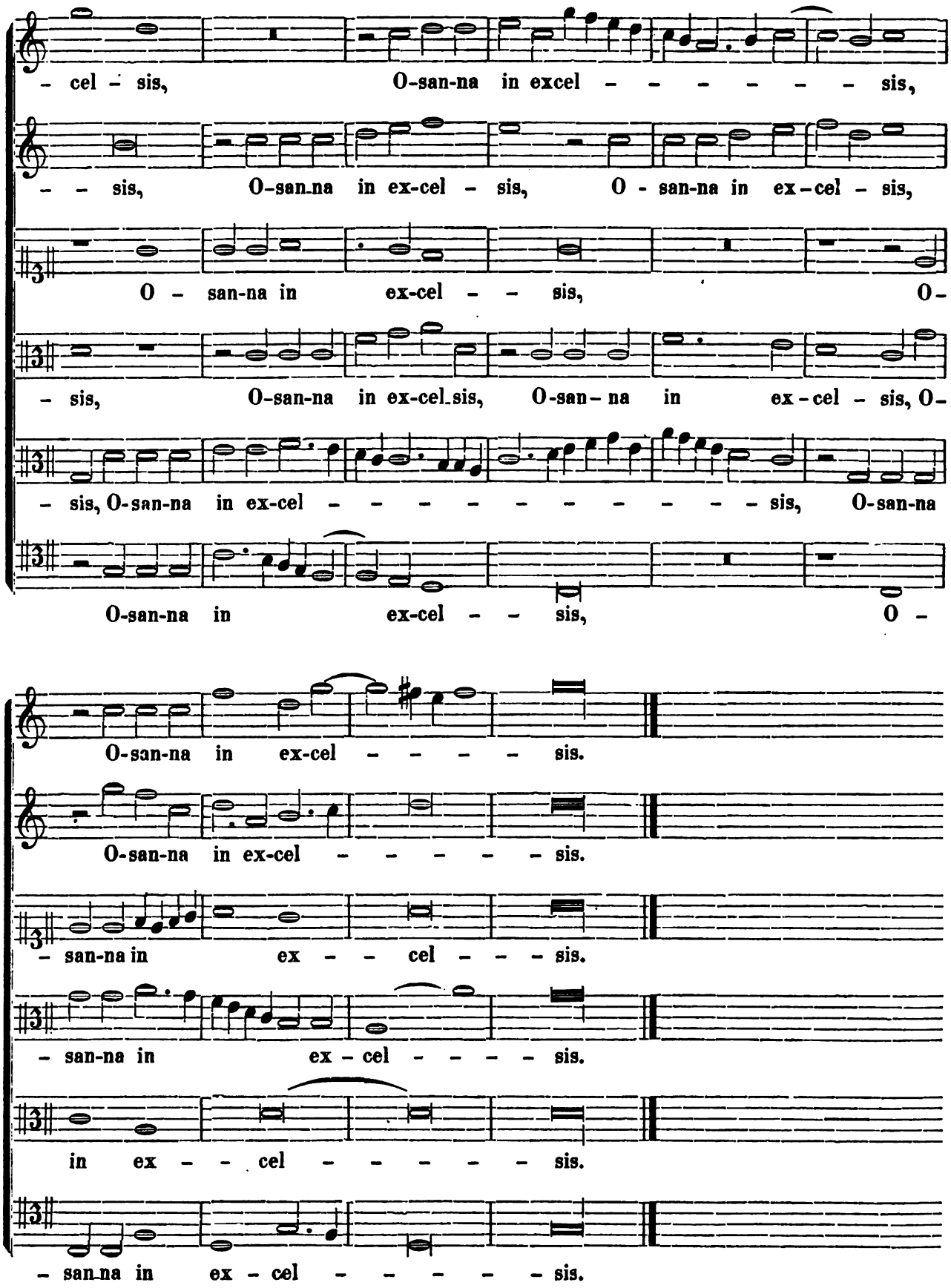


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# AGNUS DEI.

Canon ad Diapente.

CANTUS I. A-gnus De - i, qui tol - lis pec-ca-ta

CANTUS II. A-gnus De-i, A - gnusDe - - - - i, qui tol-lis

ALTUS. A-gnus De-i, A - gnus De - - - - i, qui tol -.

Resolutio.

ALTUS II. A - gnus De - - i,

TENOR I. A - gnus De - - - - i, qui tol -

TENOR II. - - Gnus De-i, A - - - -gnusDe - i, qui tol-lis pec - ca-ta

BASSUS. A - gnus De - i, qui tol - lis pec-

mun - - - - di, qui tol - lis pec-ca-ta mun - di,

pec-ca-ta mun - di, qui tol - lis pec-ca-ta mun - - - - - di,

- lis pec-ca-ta mun-di, qui tol-lis pec-ca-ta mun - - di,

qui tol - lis pec-ca-ta mun - - - di, qui tol -

- lis pec-ca-ta mun - di, qui tol-lis pec-ca-ta mun - di,

mun - - di, qui tol - lis pec-ca-ta mun - di, qui

- ca-ta mun - - di, qui tol - lis pec-ca-ta mun - -

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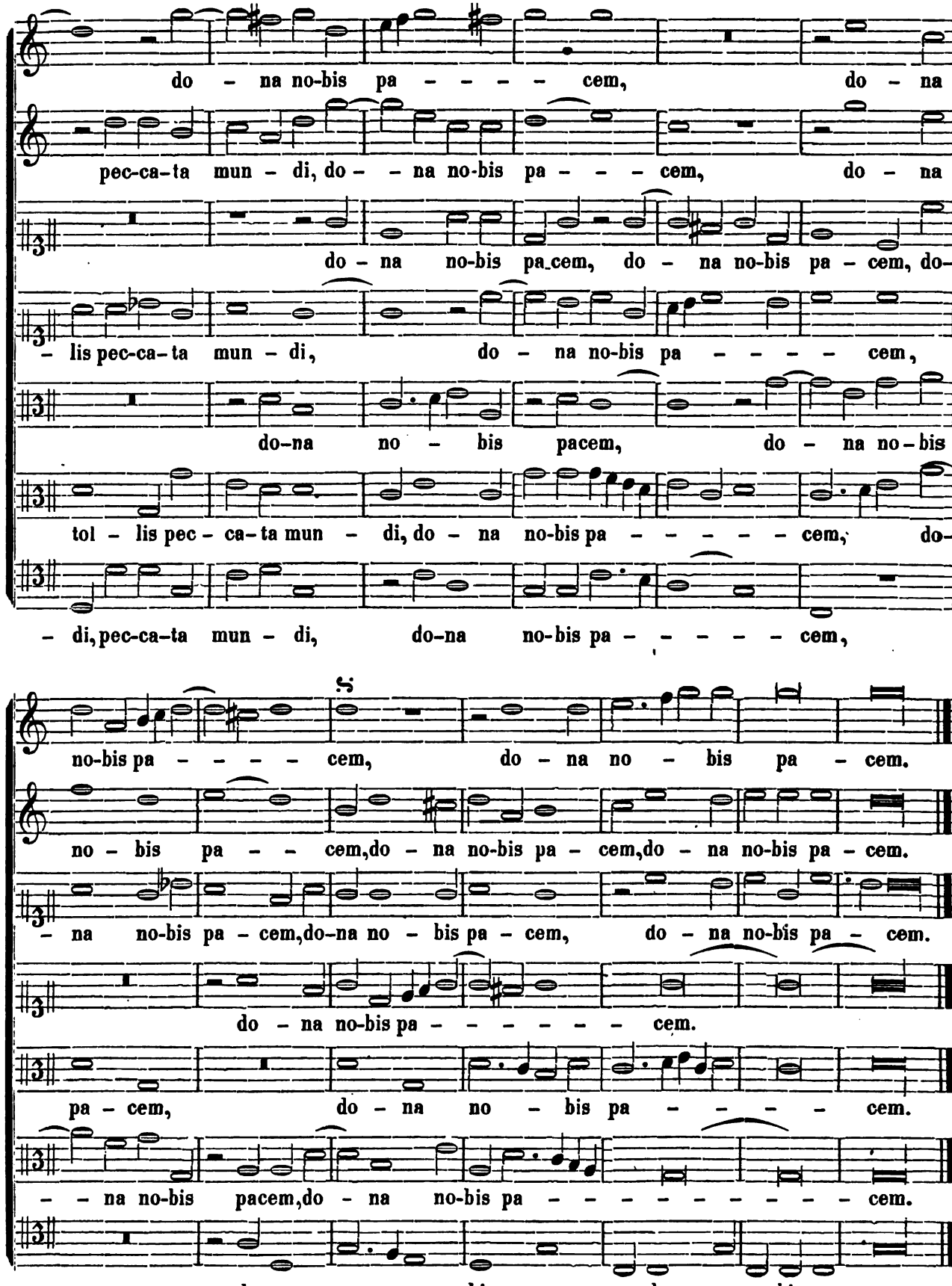


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# VII.

# MESSA

„Super Voces Musicales.“

## Sex Vocum


FRANCISCO SURIANO

ROMANO.

(Franciscus Suriano.)





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# VII.

# MISSA.

## „Super Voces Musicales.“

Francesco Soriano.

CANTUS I.

- - - Y - - - ri - - - - e e - -

CANTUS II.

Ky-ri-e e - lei- son, Ky - -

ALTUS.

TENOR I.

Ky - ri - e e -

TENOR II.

BASSUS.

- - lei - - - son, Ky - - - ri - - - - e

- - ri-e e - lei - son, Ky - ri - e e - - lei-son, Ky - - - ri -

Ky - ri - e e - - - lei-son, Ky - - - ri - e e - lei - son,

- - lei - - - son, Ky - ri - e e - lei - son, Ky - ri - e e - -

Ky -

Ky - ri - e

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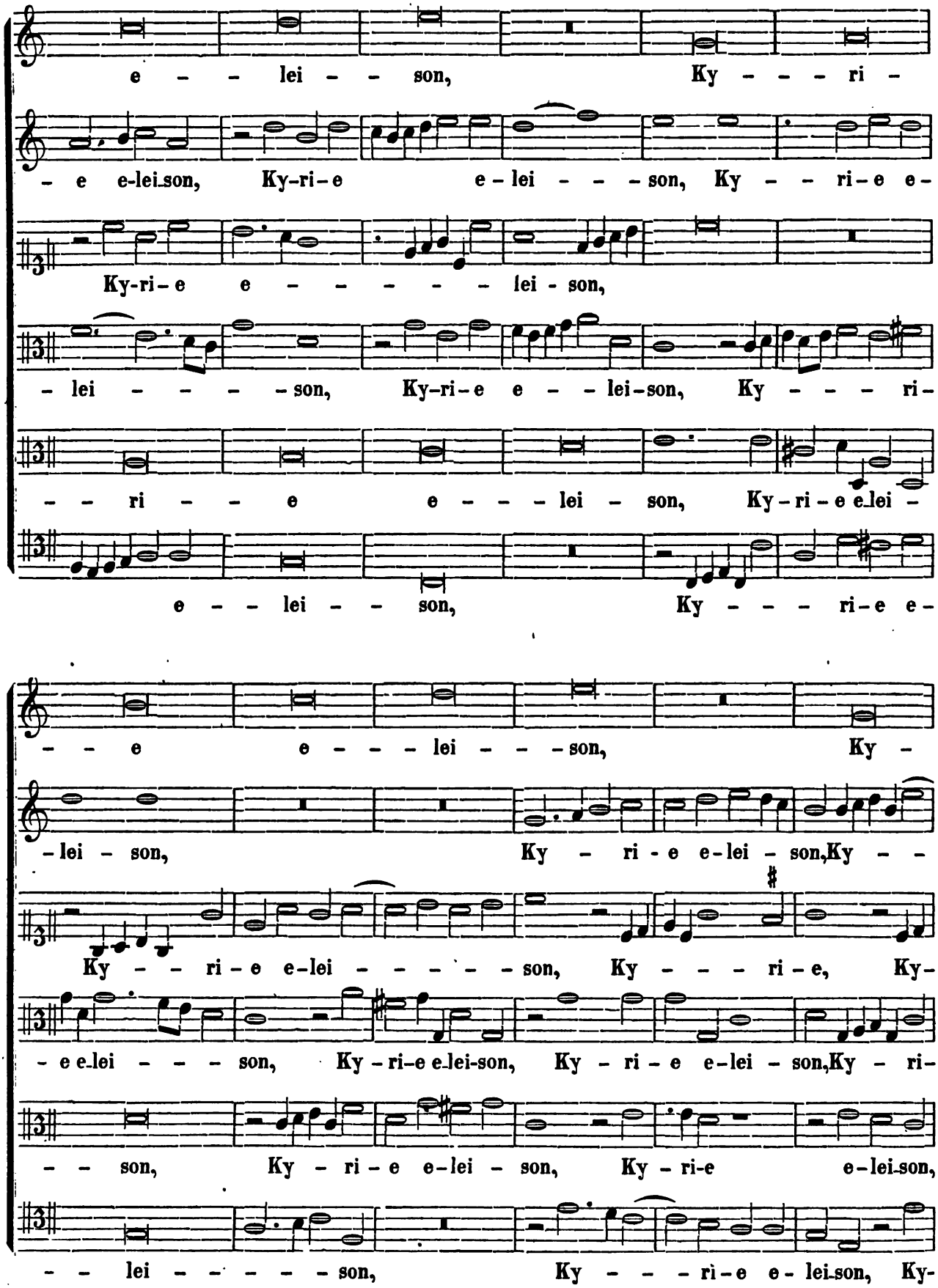


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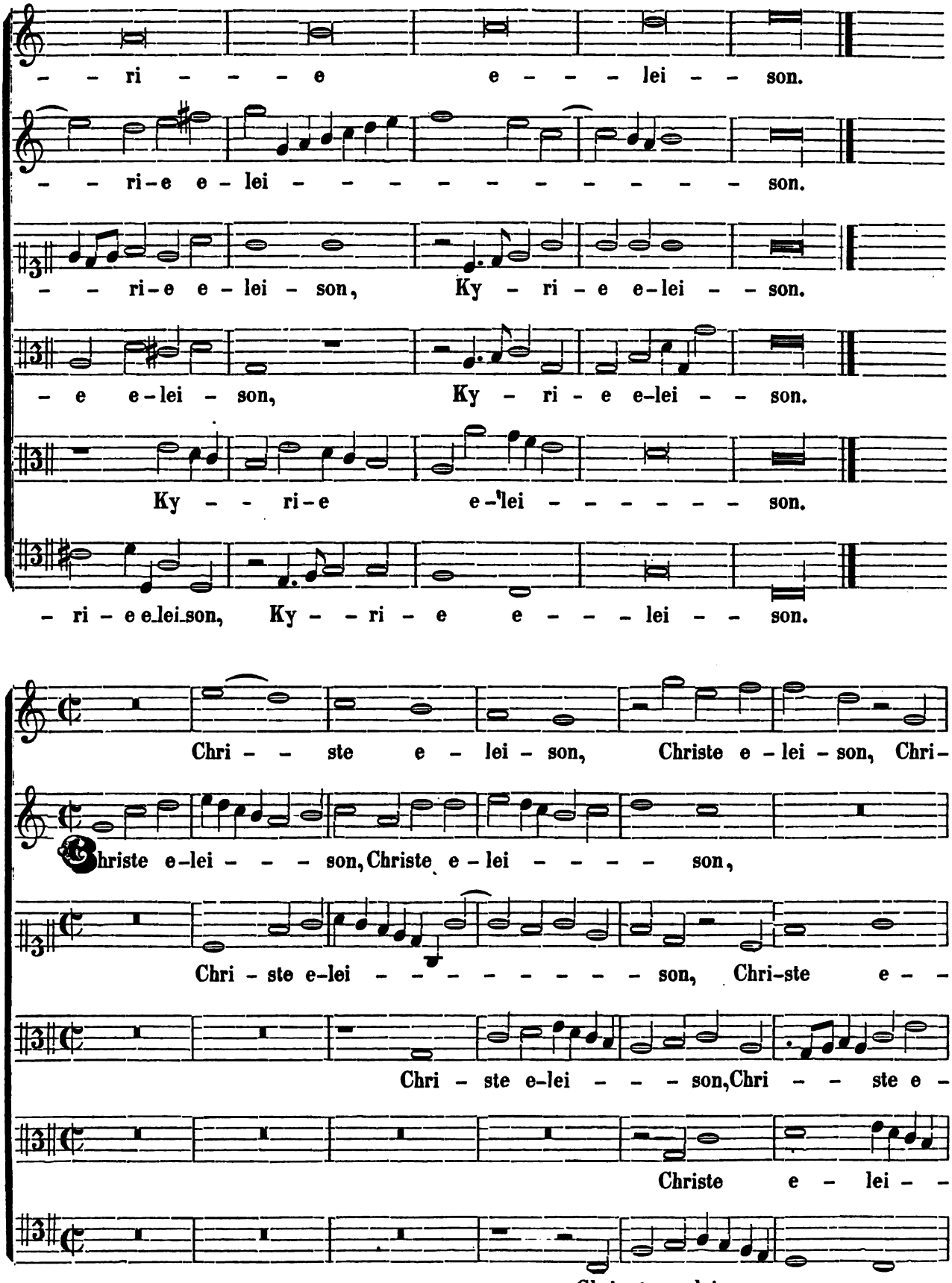


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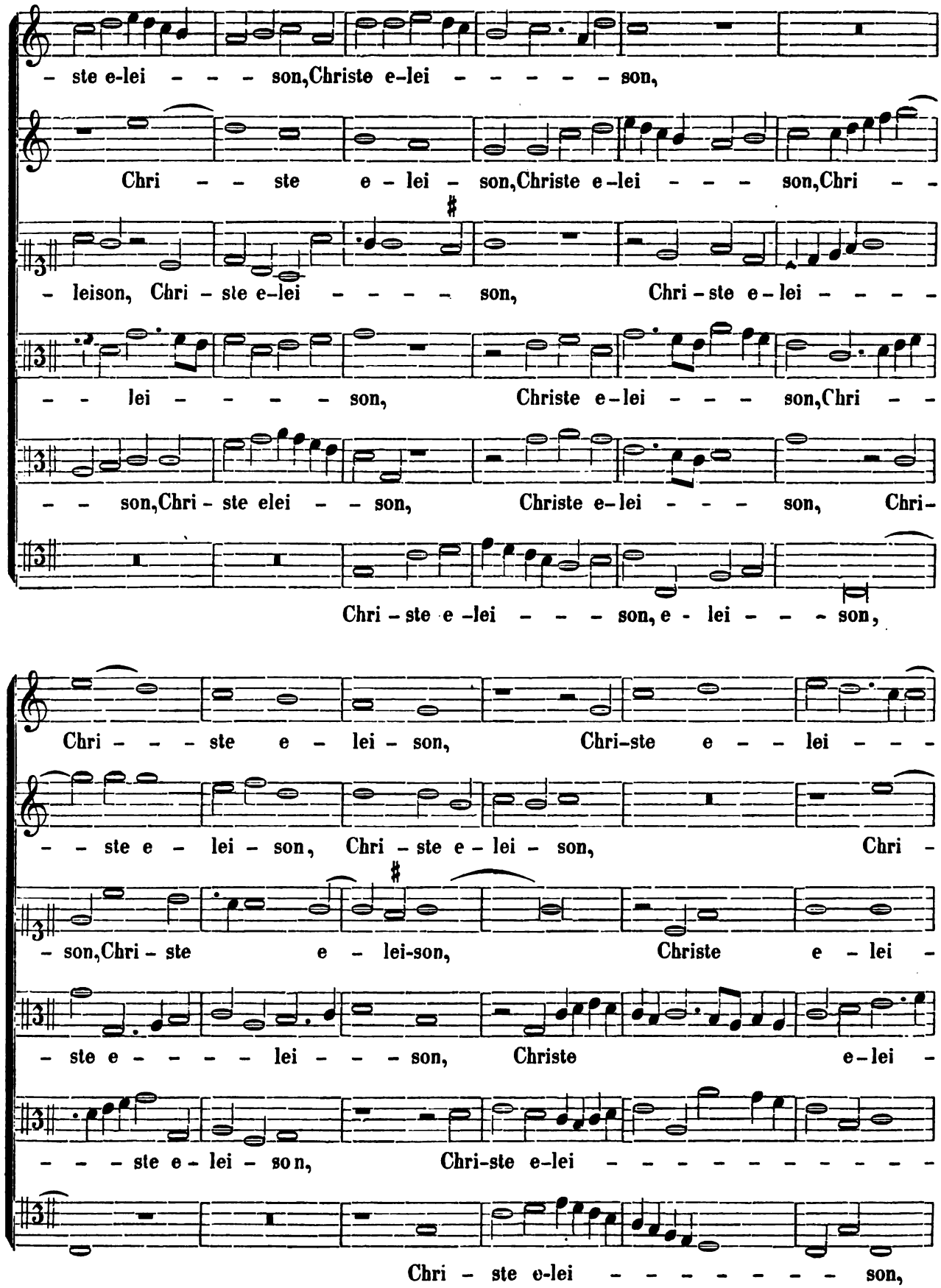


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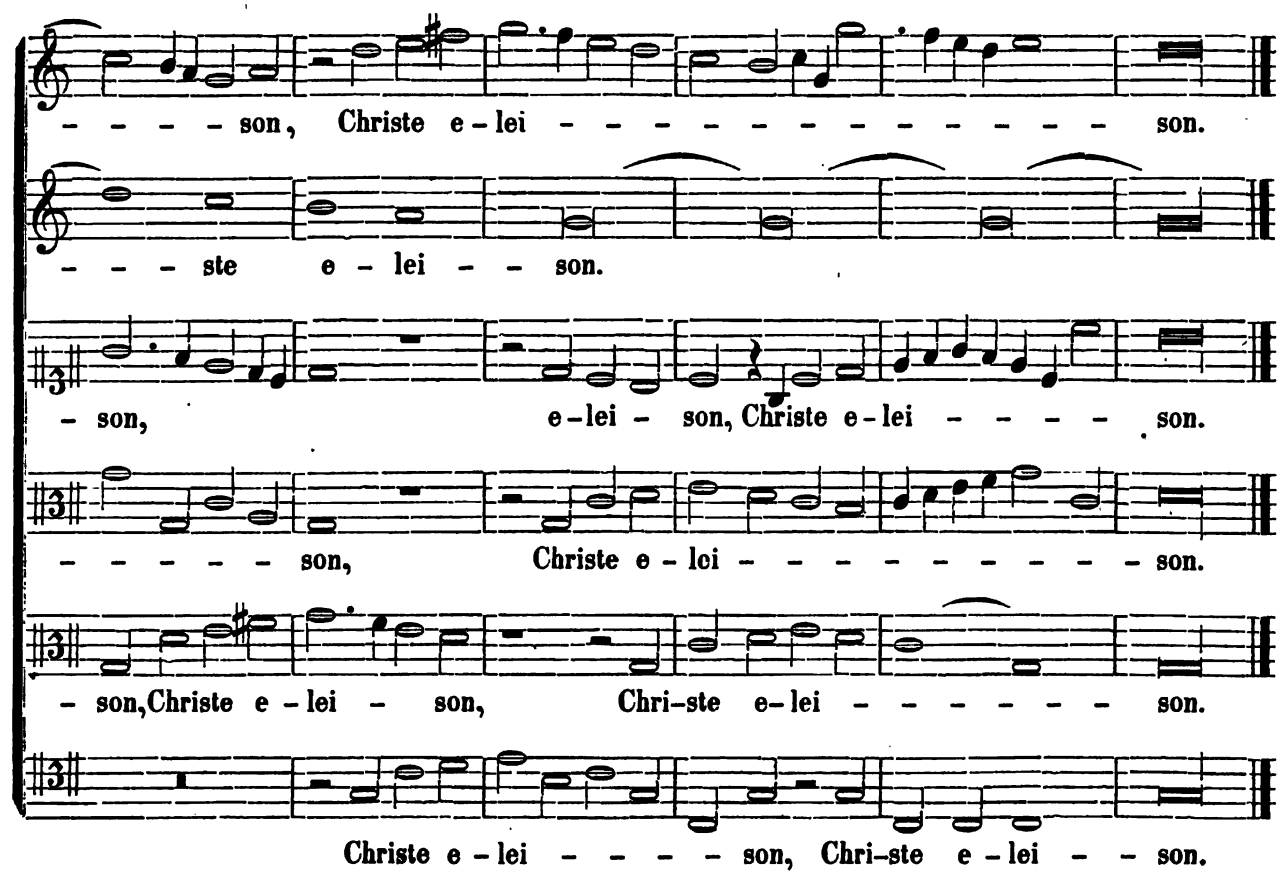


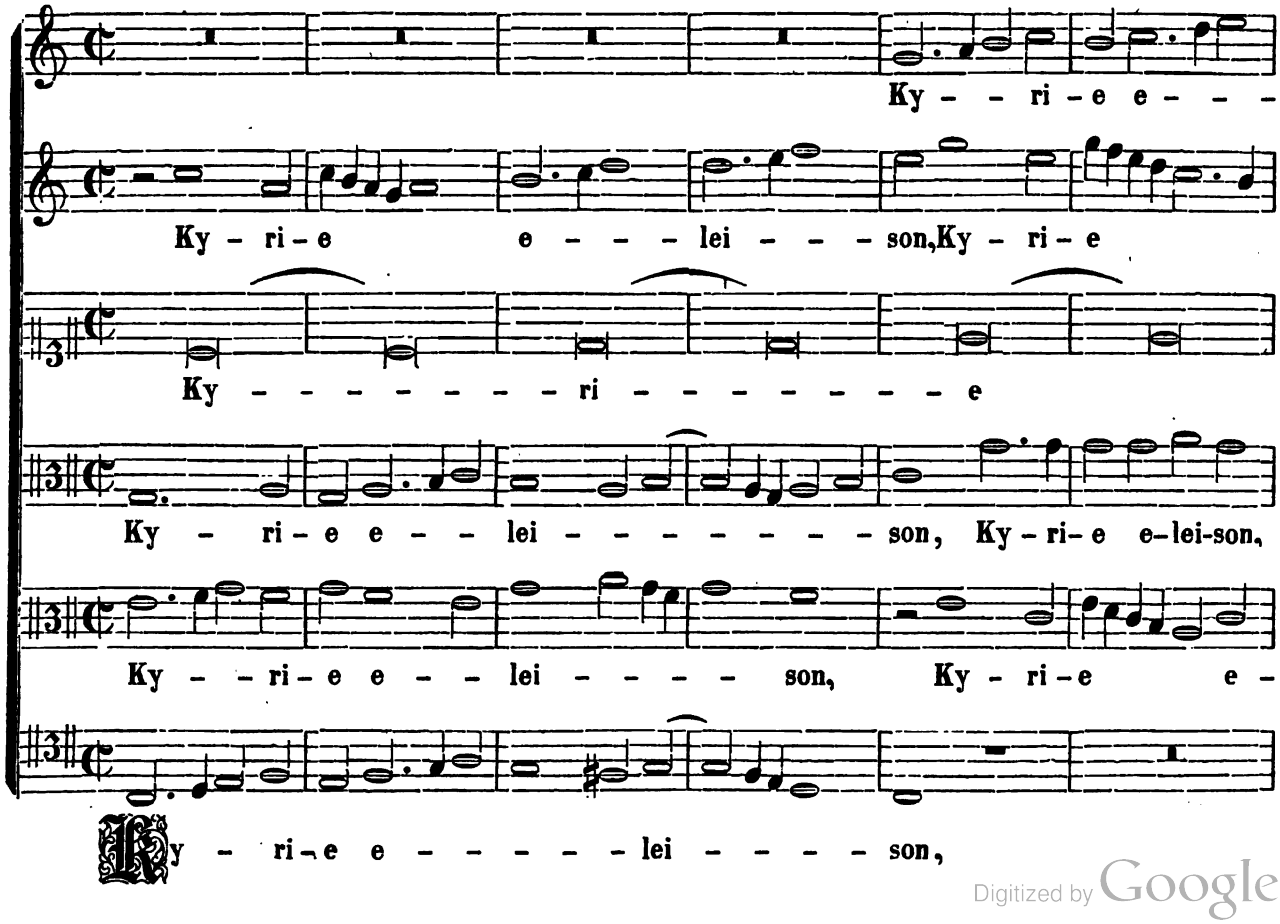


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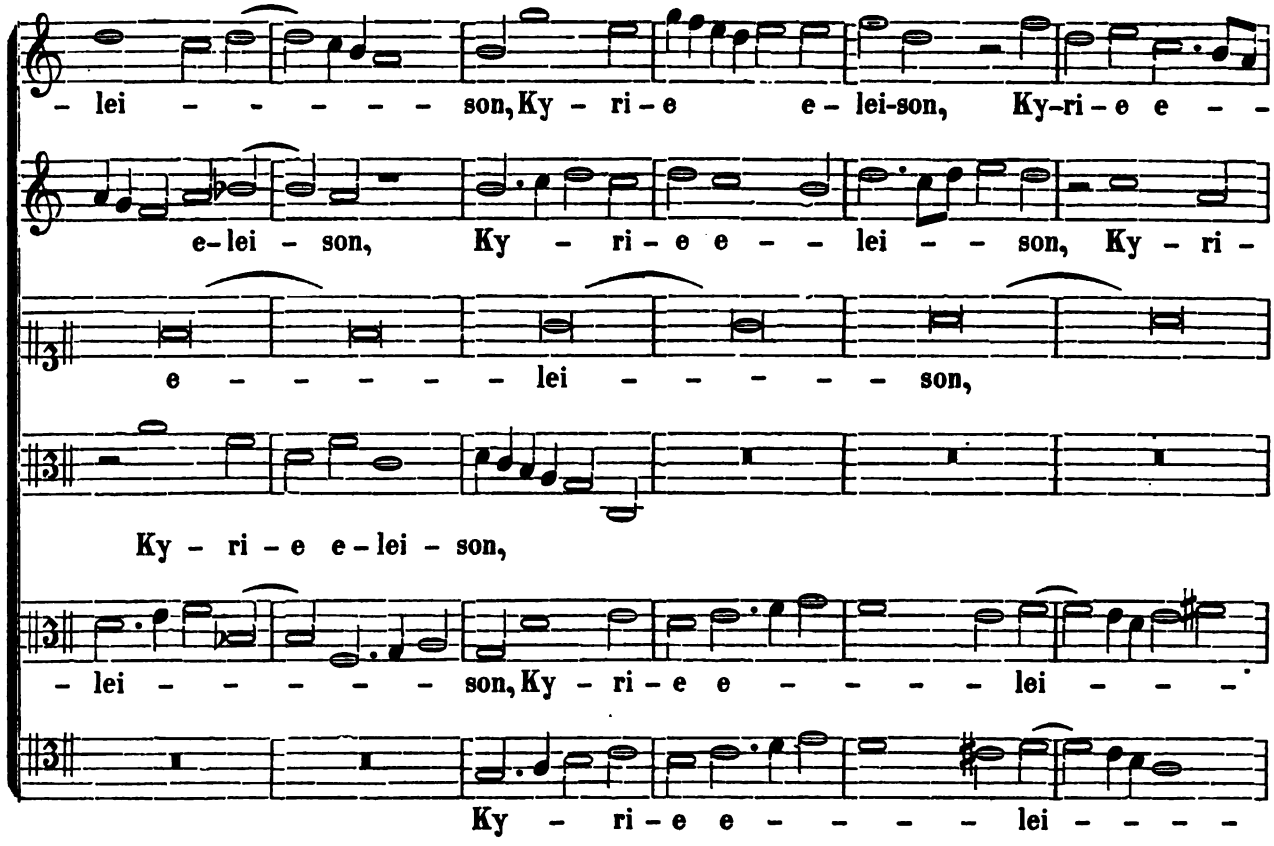


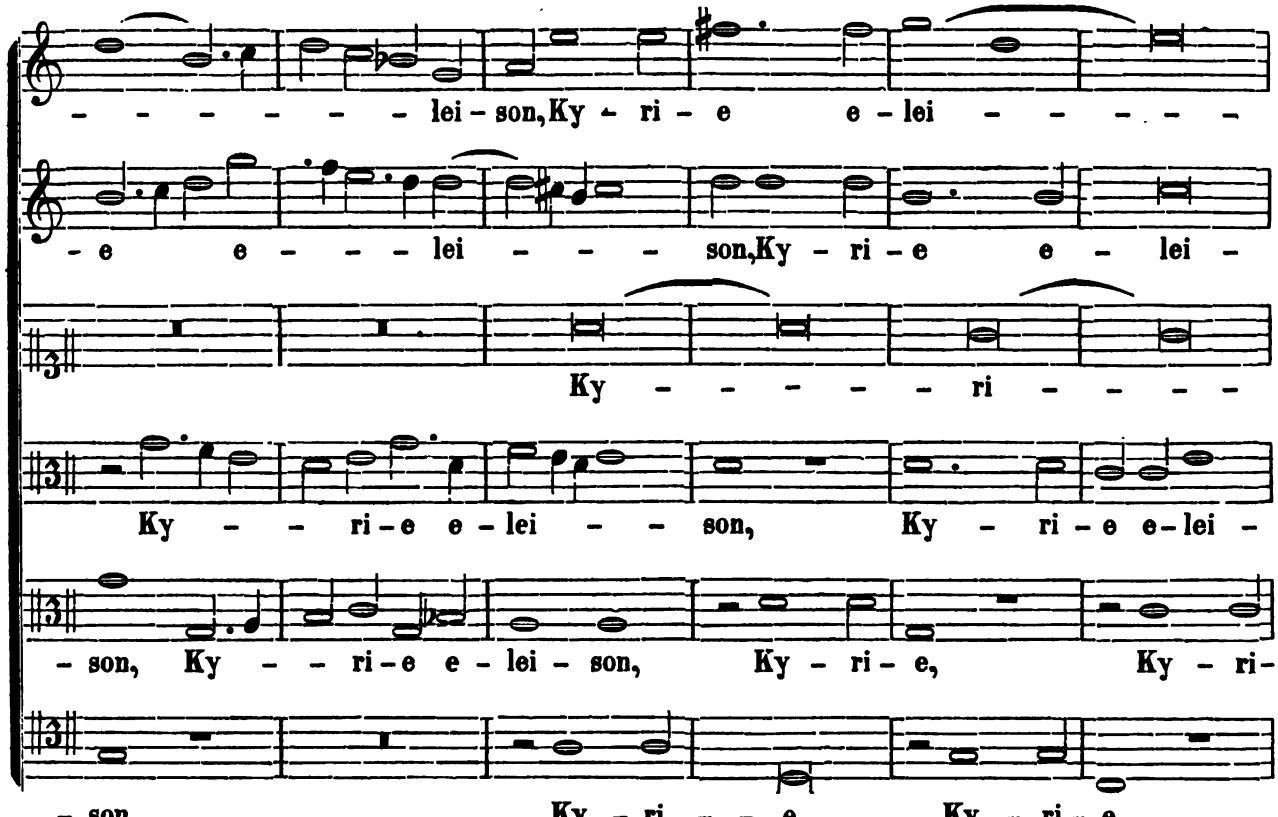


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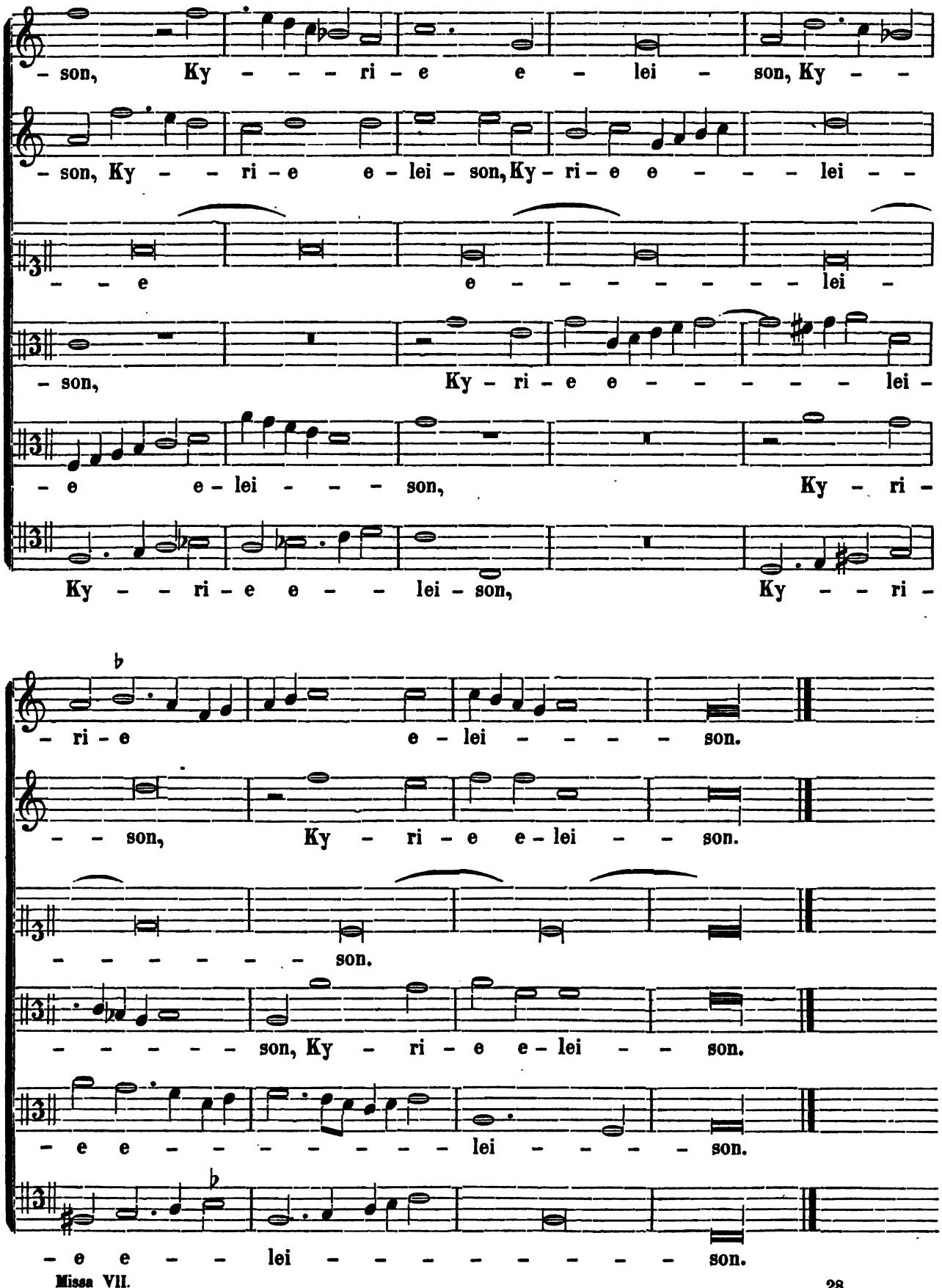




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# GLORIA IN EXCELSIS DEO.

CANTUS I.

– – T in ter – ra pax ho – – mi – – – ni –

CANTUS II.

Et in ter – ra pax ho – mi – – ni – bus bo – nae

ALTUS.

Et in ter – ra pax ho – mi – – ni – bus bo –

TENOR I.

Et in ter – ra pax homi – – – ni – bus bo –

TENOR II.

Bo – nae vo –

BASSUS.

Bo – nae

– – bus. Be – – – ne – di – ci – mus

vo – lun – ta – tis. Lau – damus te,

– nae vo – lun – ta – tis. Lau – damus te, be – ne – di – ci – mus te,

– nae vo – lun – ta – tis. Lau – da – mus te, be – ne – di – – cimus te,

– – – lun – ta – tis. Lau – da – mus te, be – ne – di – ci – mus te,

vo – lun – ta – tis. Lau – damus te, be – ne – di – ci – mus

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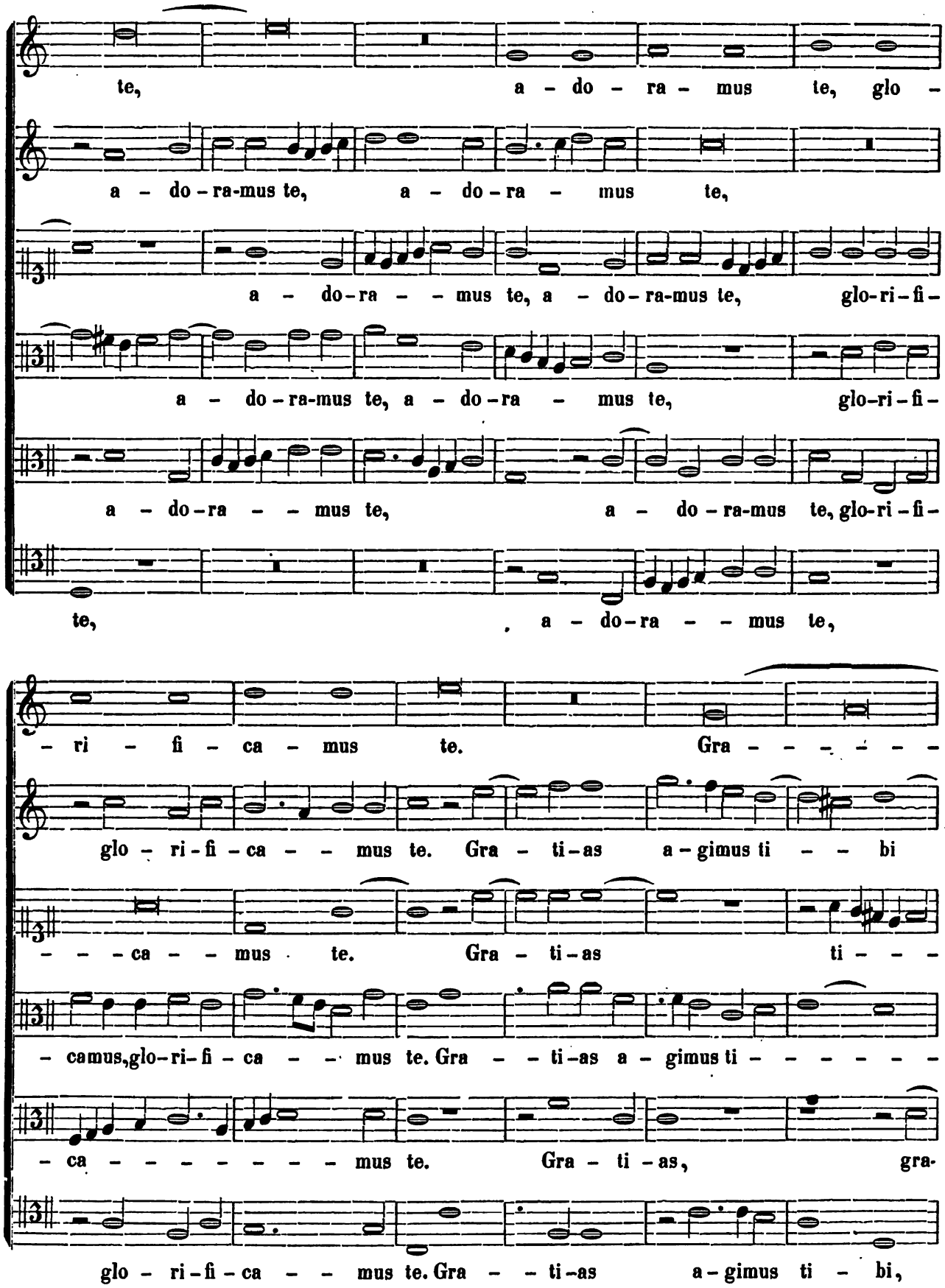




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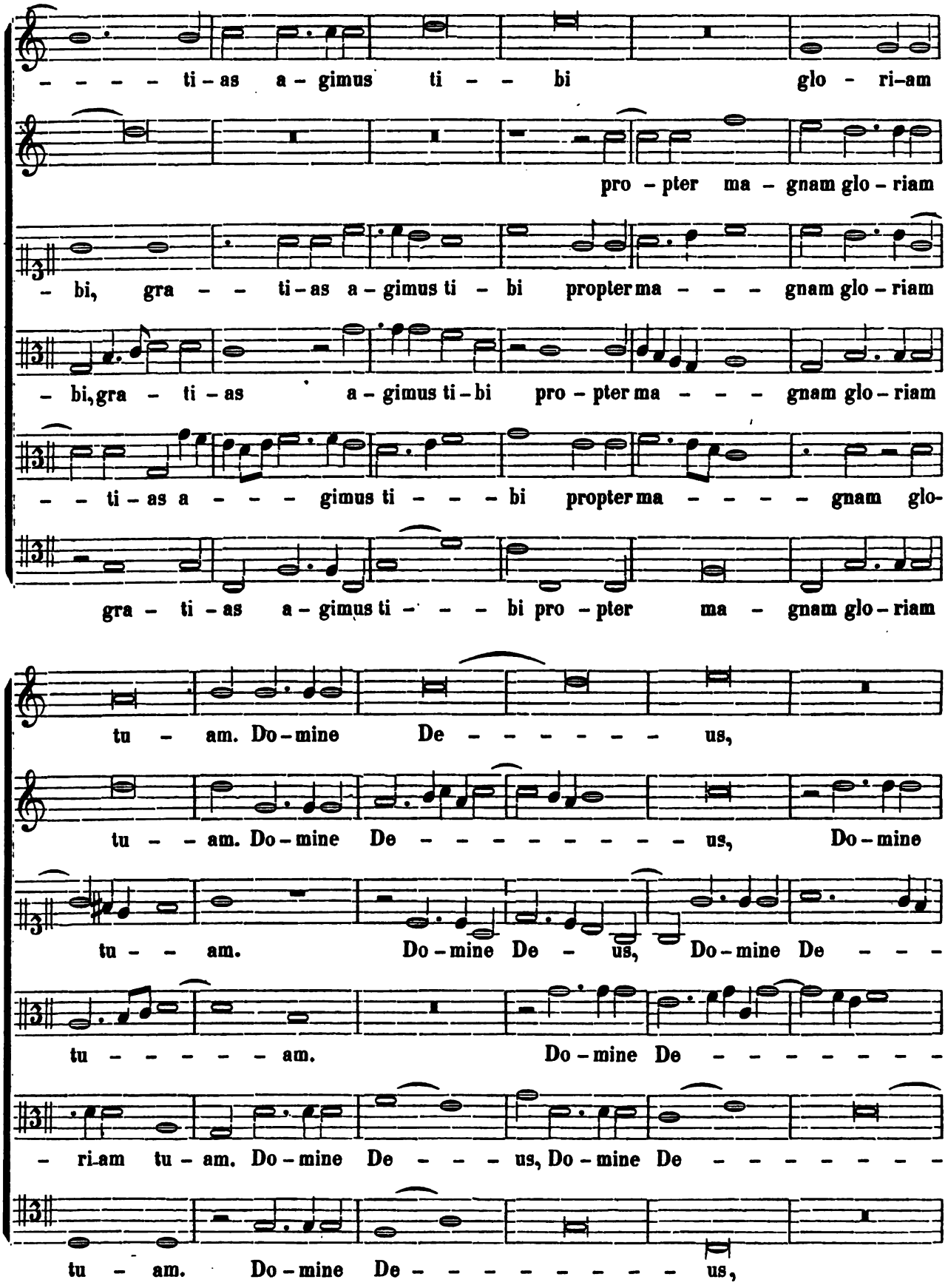


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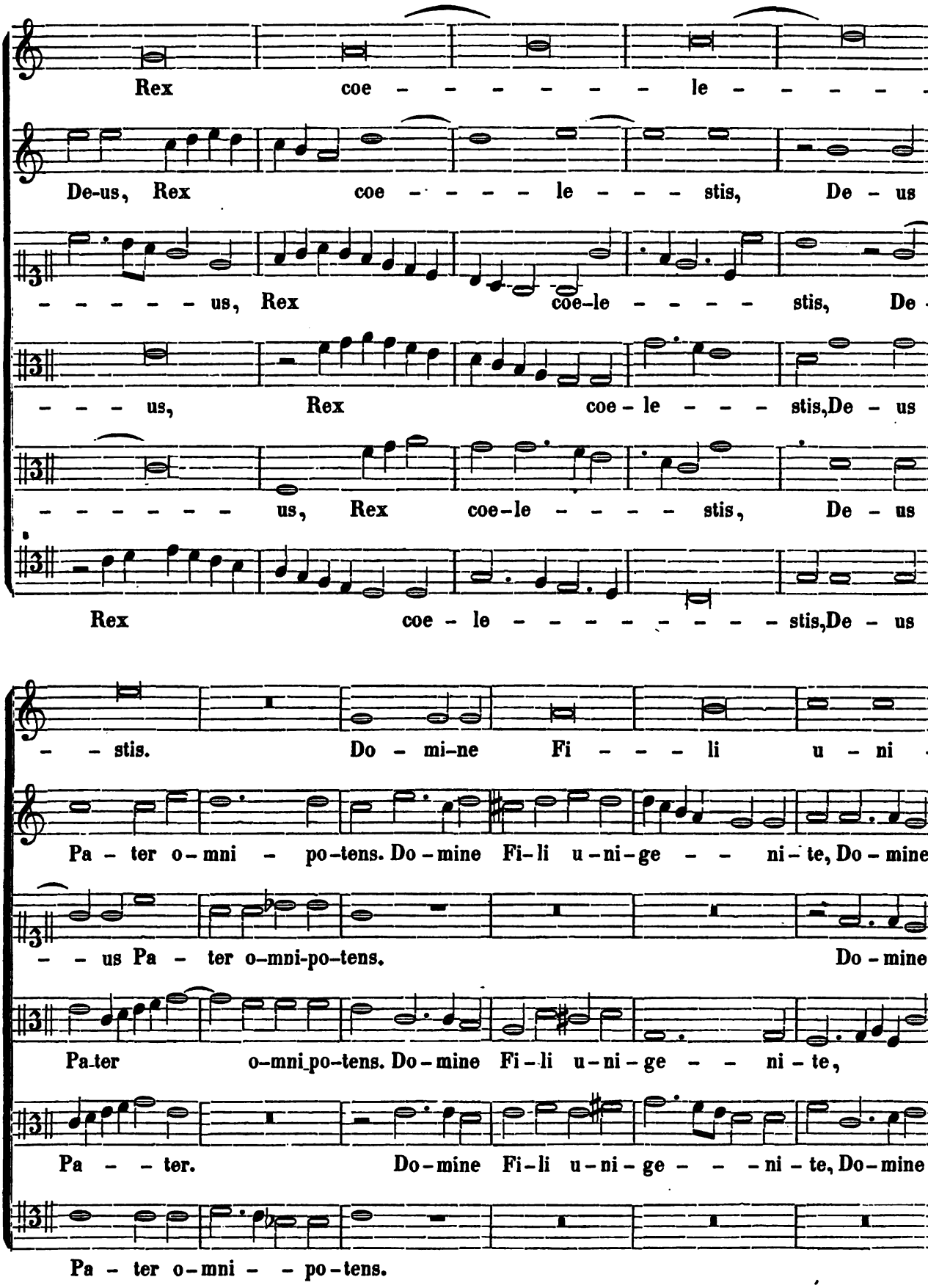


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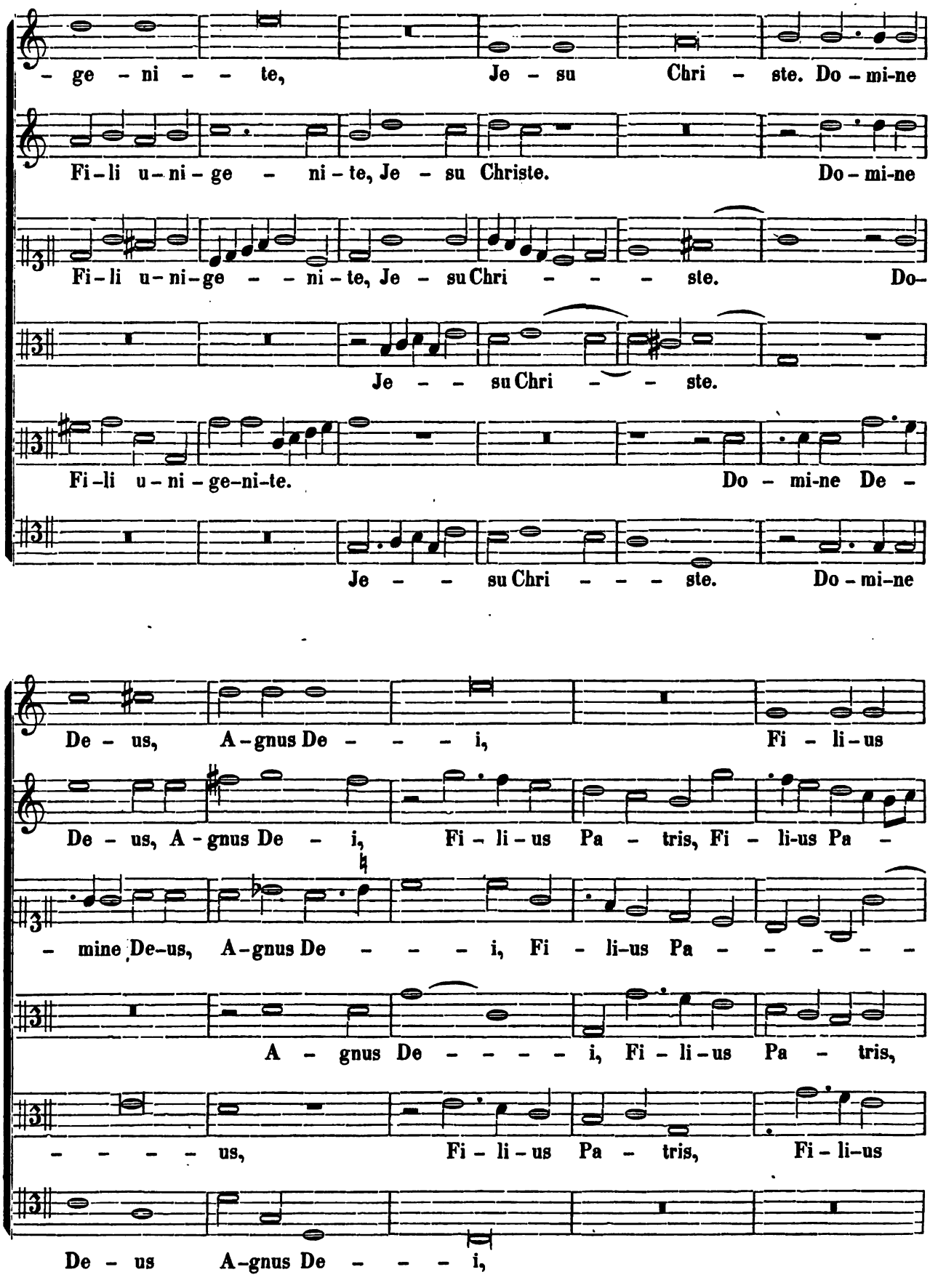


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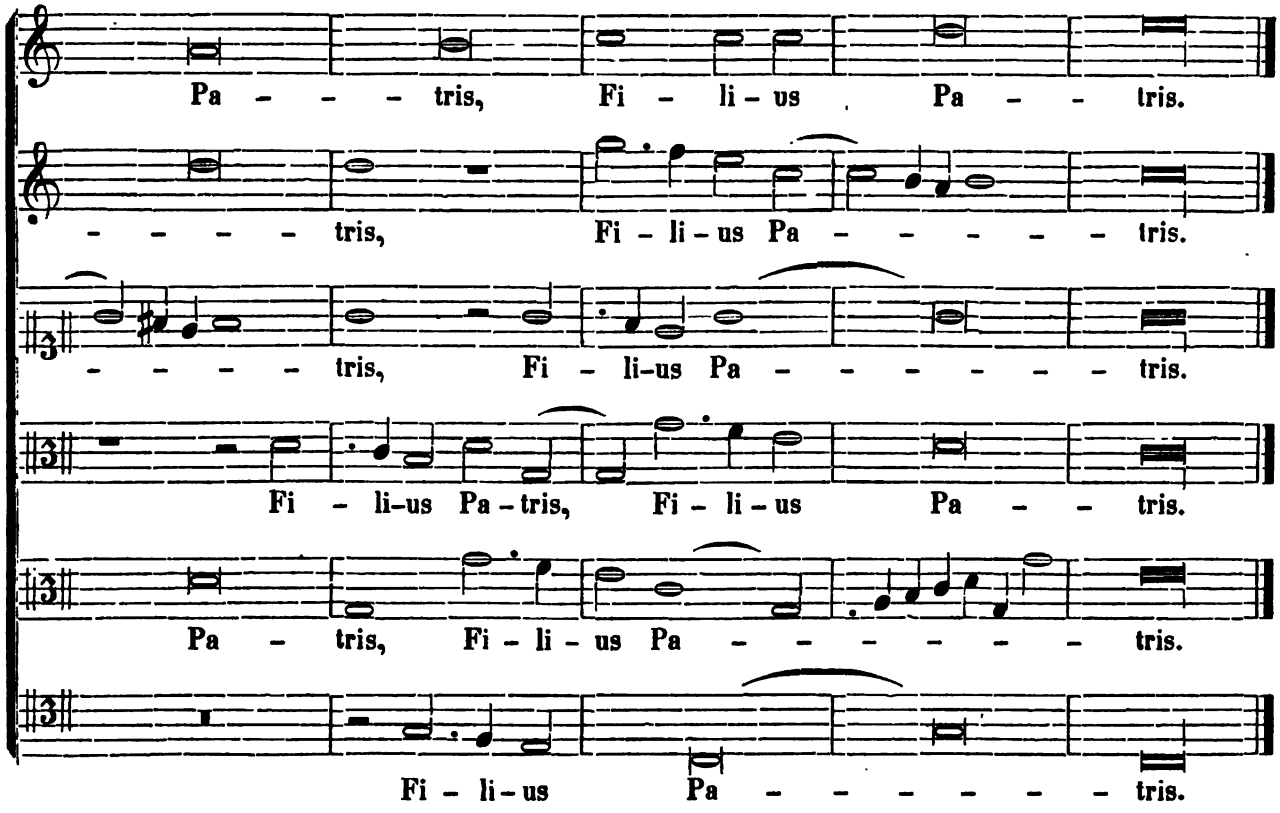


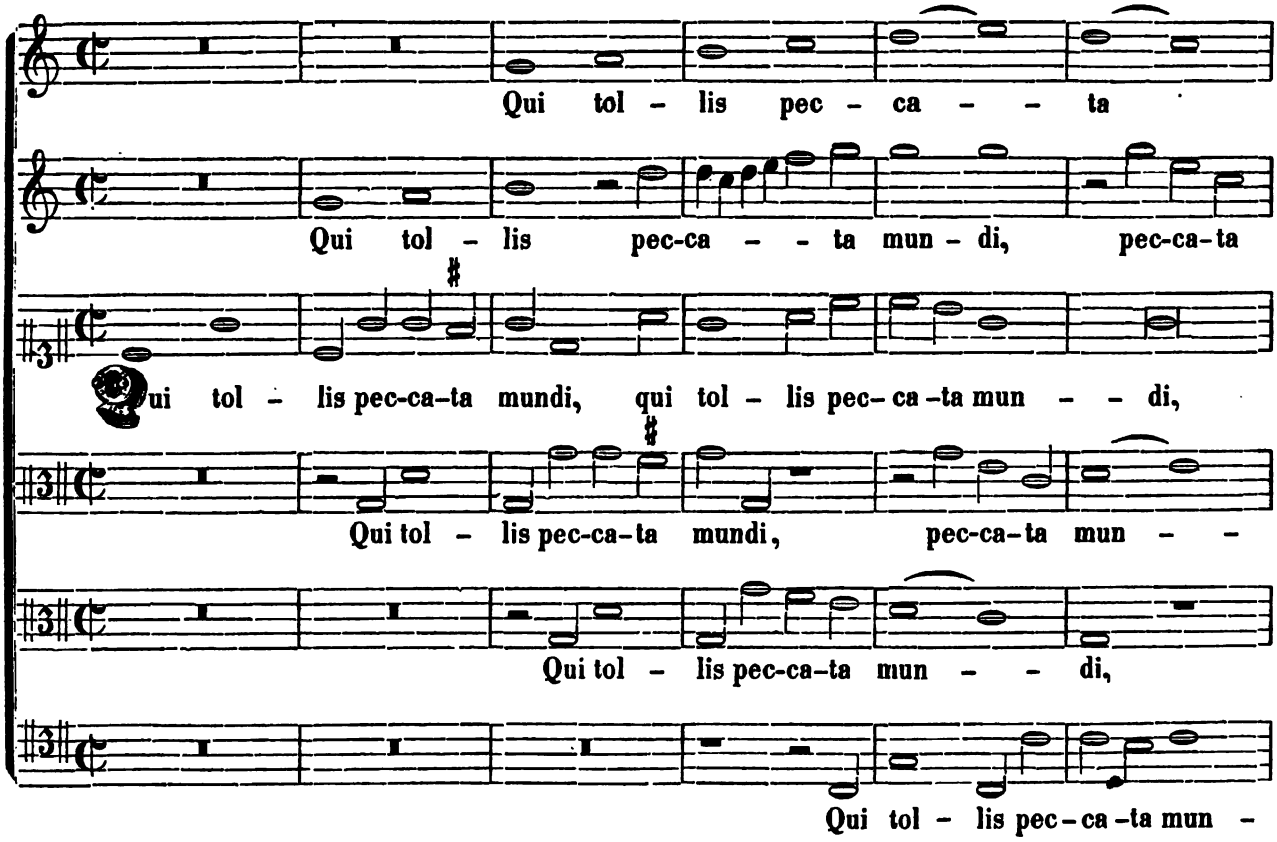


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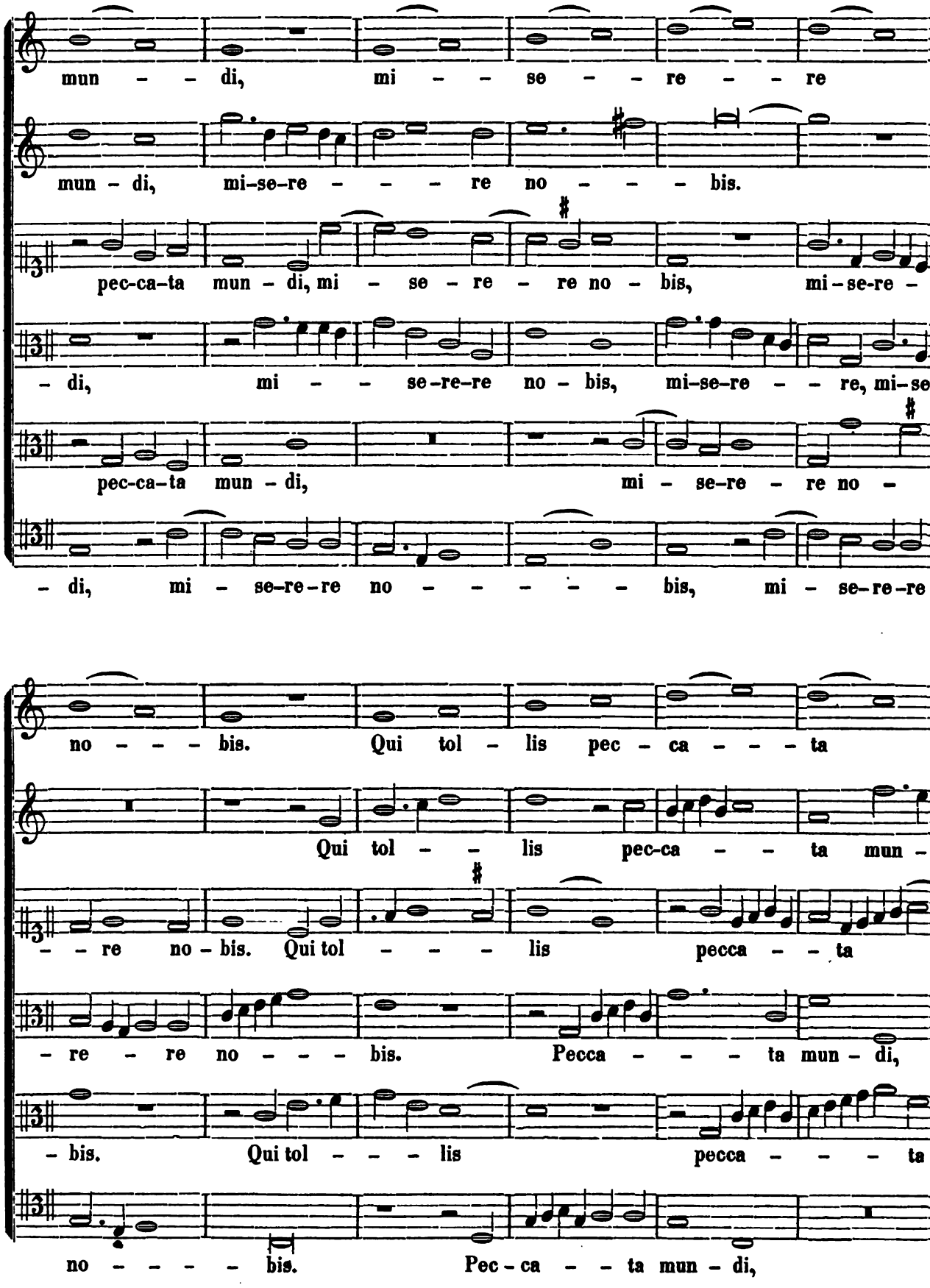


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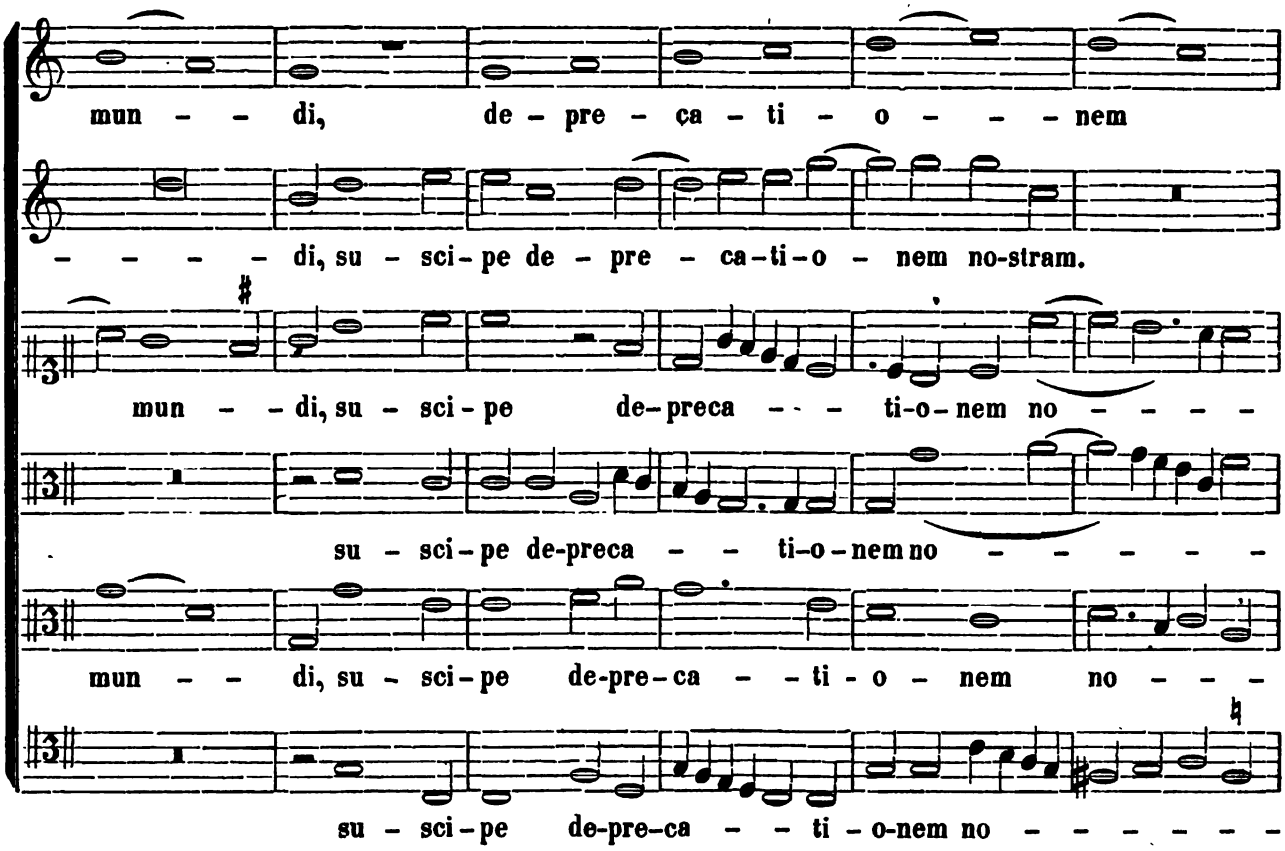


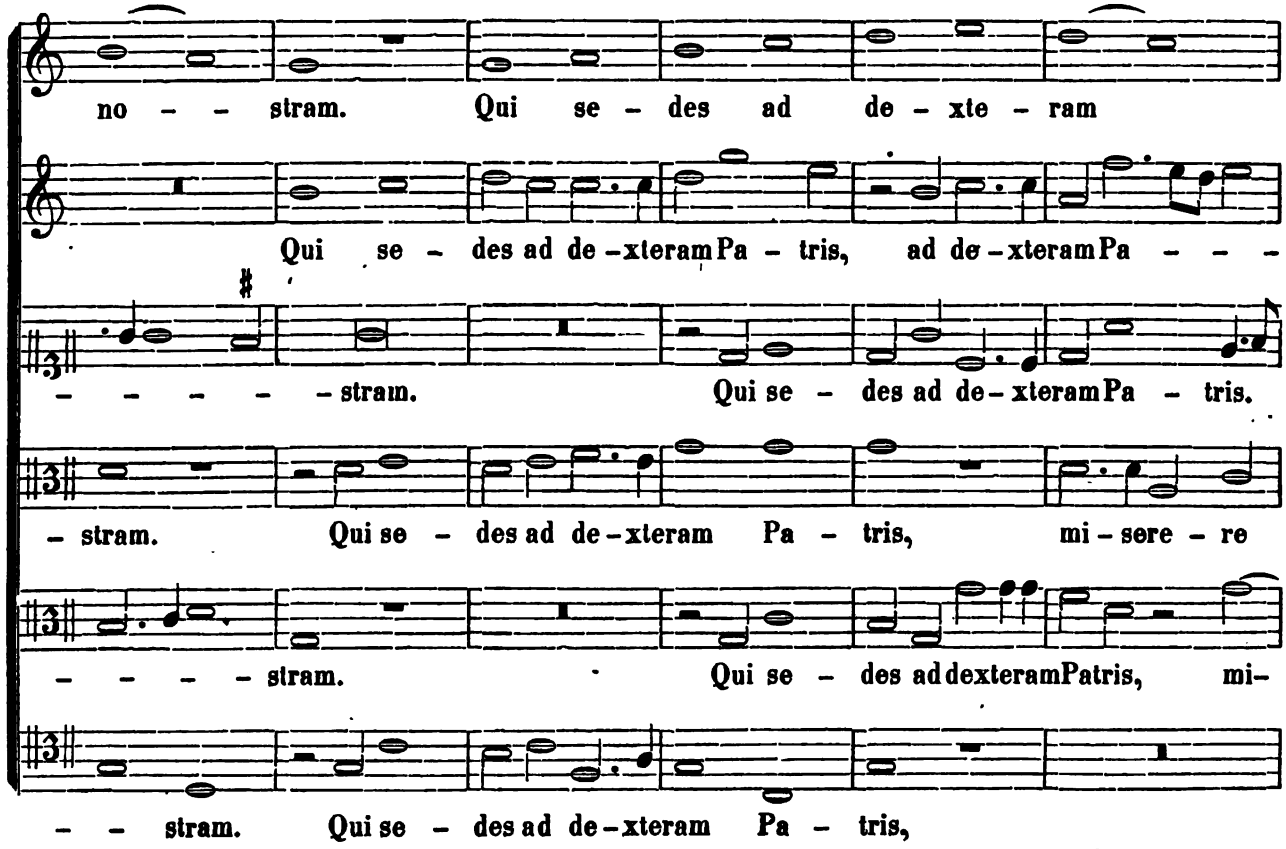




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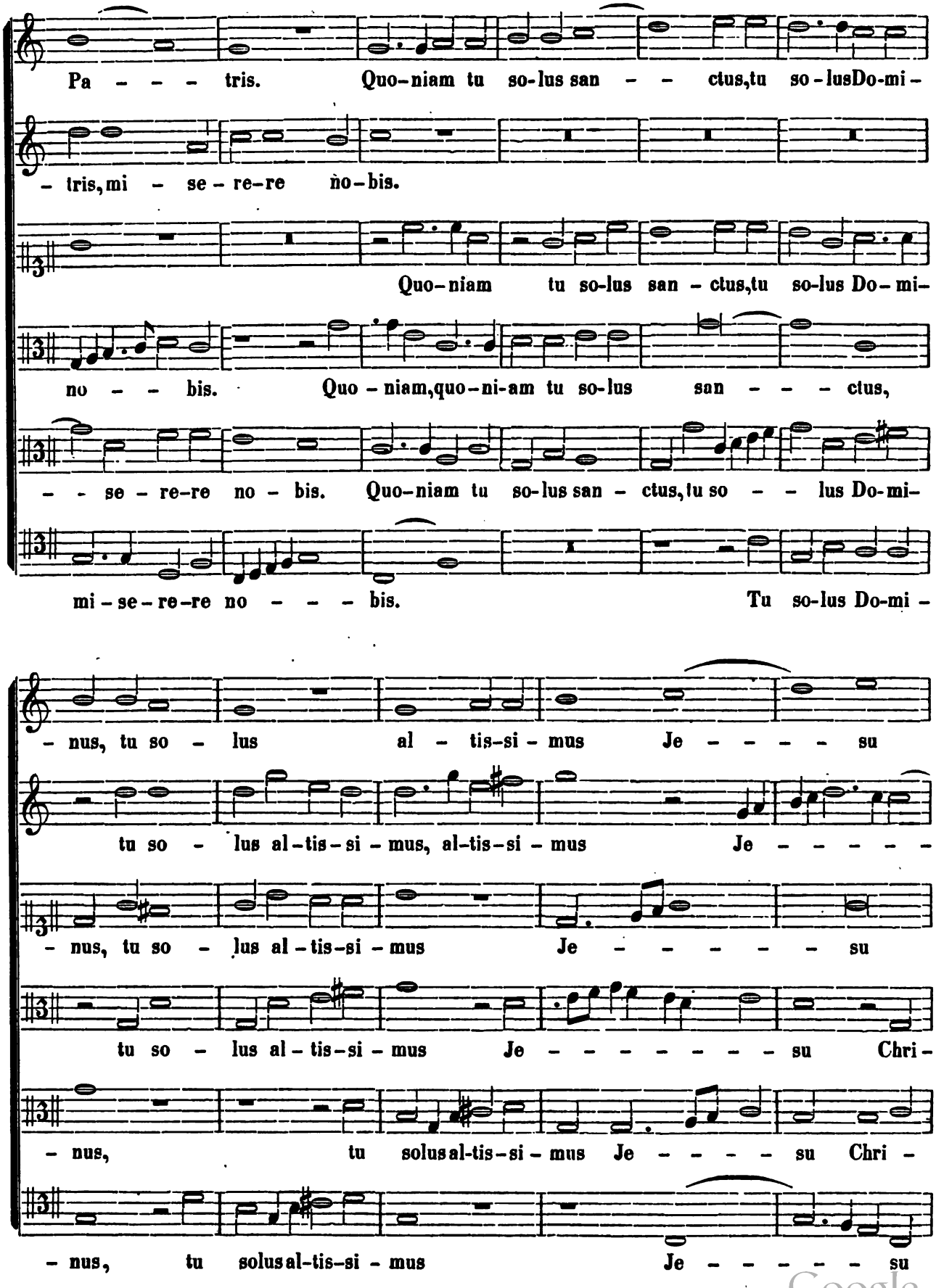


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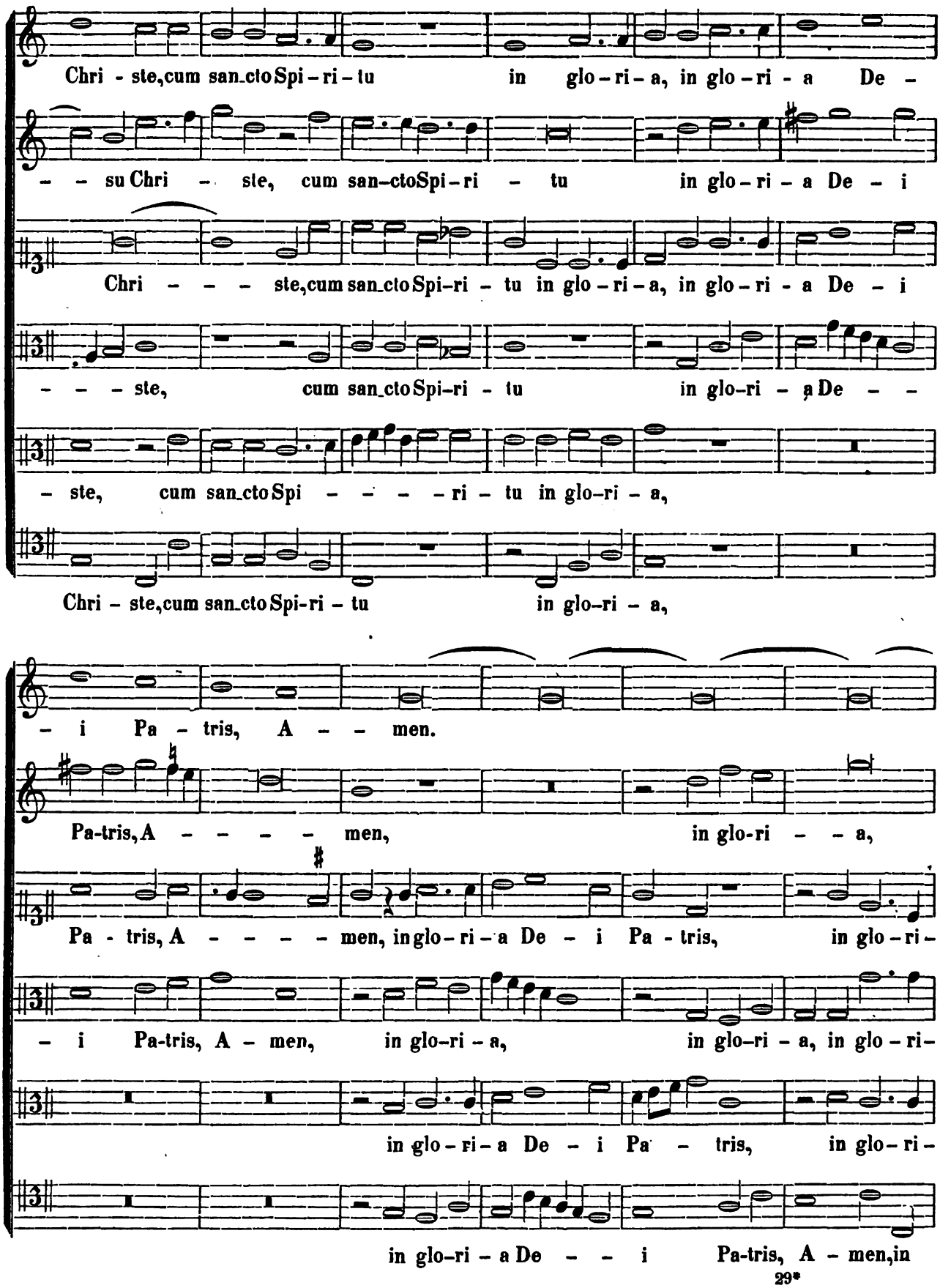




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in glo - ri - a De - - - i Pa-tris, A - - - - men.

- a De - i Pa - - - - tris, A - - - - - - - - men.

- a De - i Pa - - - tris, A - - - - - - - - men.

- a, in glo - ri - a De - i Pa - - - tris, A - - - - men.

glo - ri-a De - i Pa - tris, A - - - - men.

## CREDO IN UNUM DEUM.

**CANTUS I.**

Pa - trem o - mni - - po - - - - ten -

**CANTUS II.**

Fa-

**ALTUS.**

- - A-trem o - mni-po-ten - - - - - - - - - - - tem, fa-cto-rem

**TENOR I.**

Patrem o - mni-poten - - - - - - - - tem,

**TENOR II.**

Fa-ctorem coe - - -

**BASSUS.**

Pa - trem o-mni-po-ten - - - tem, fa-ctorem

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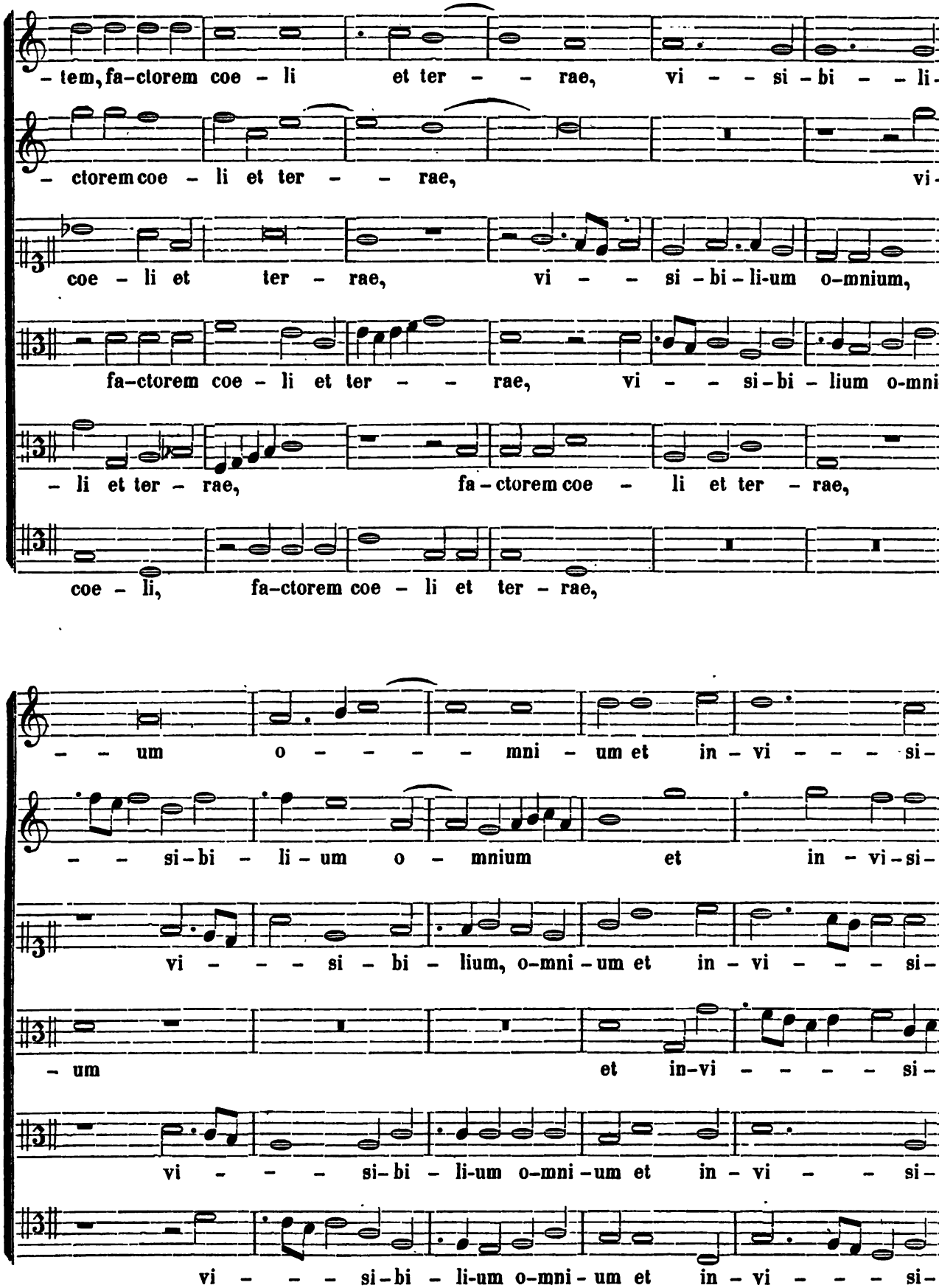


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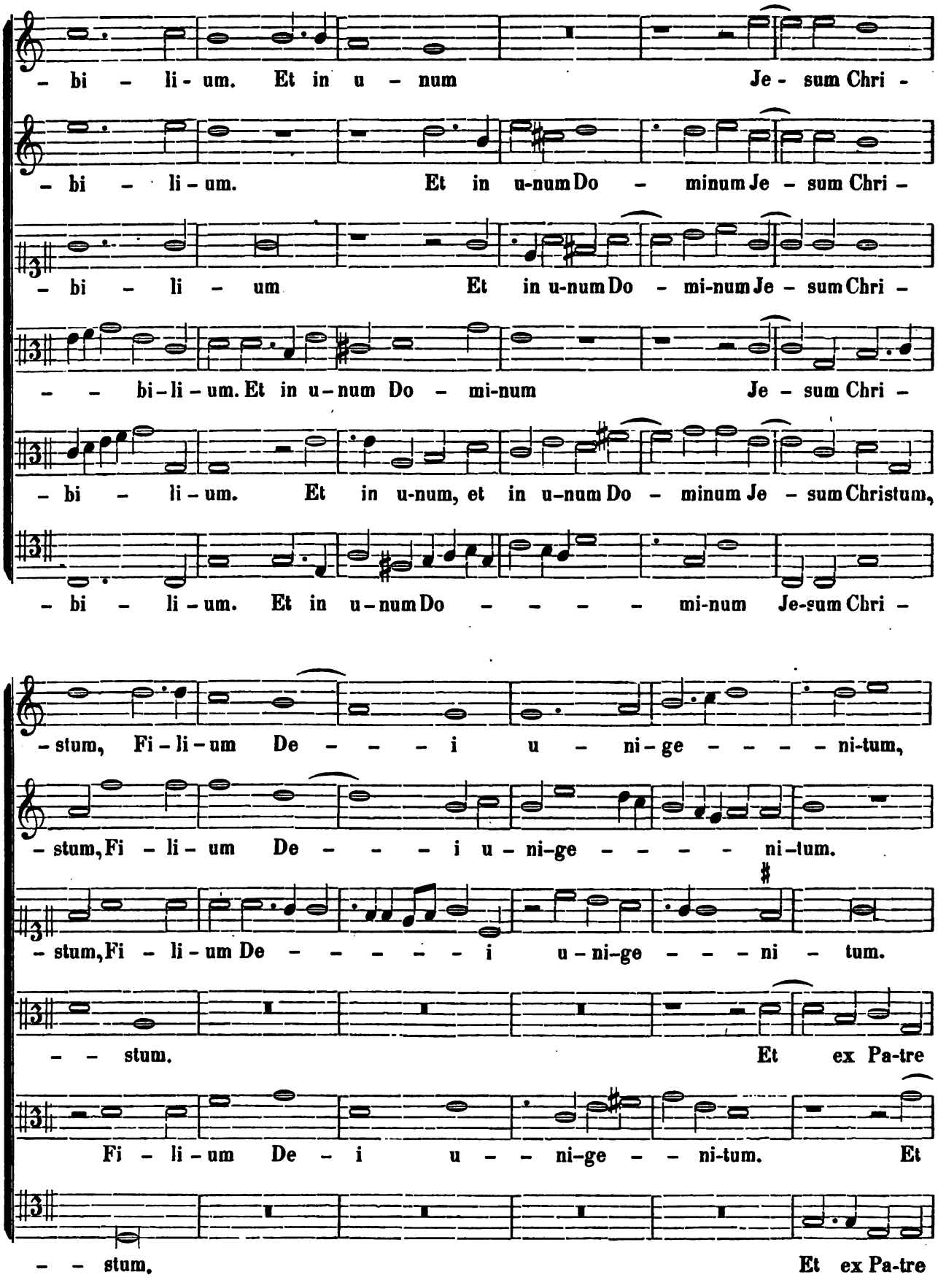


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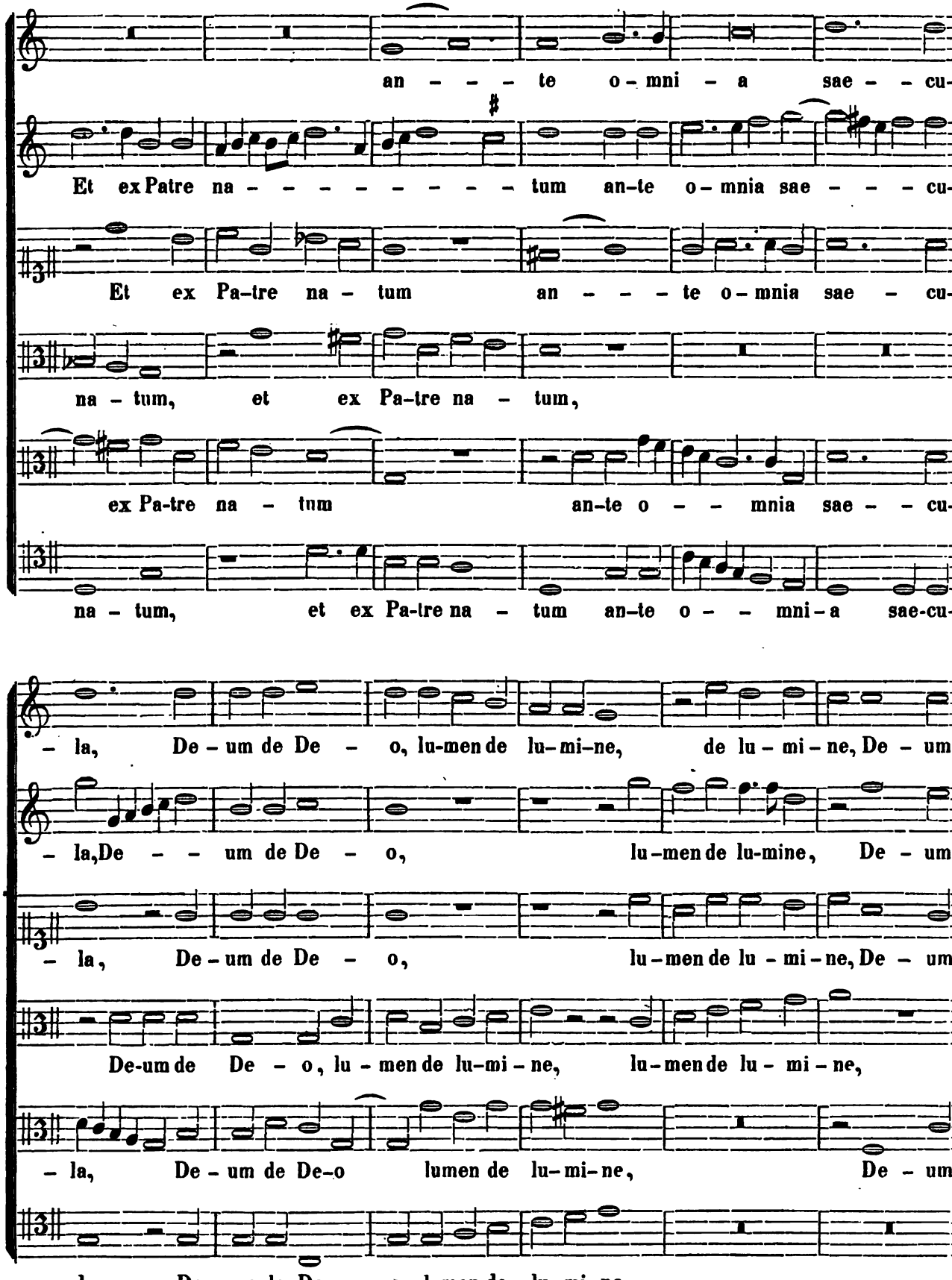


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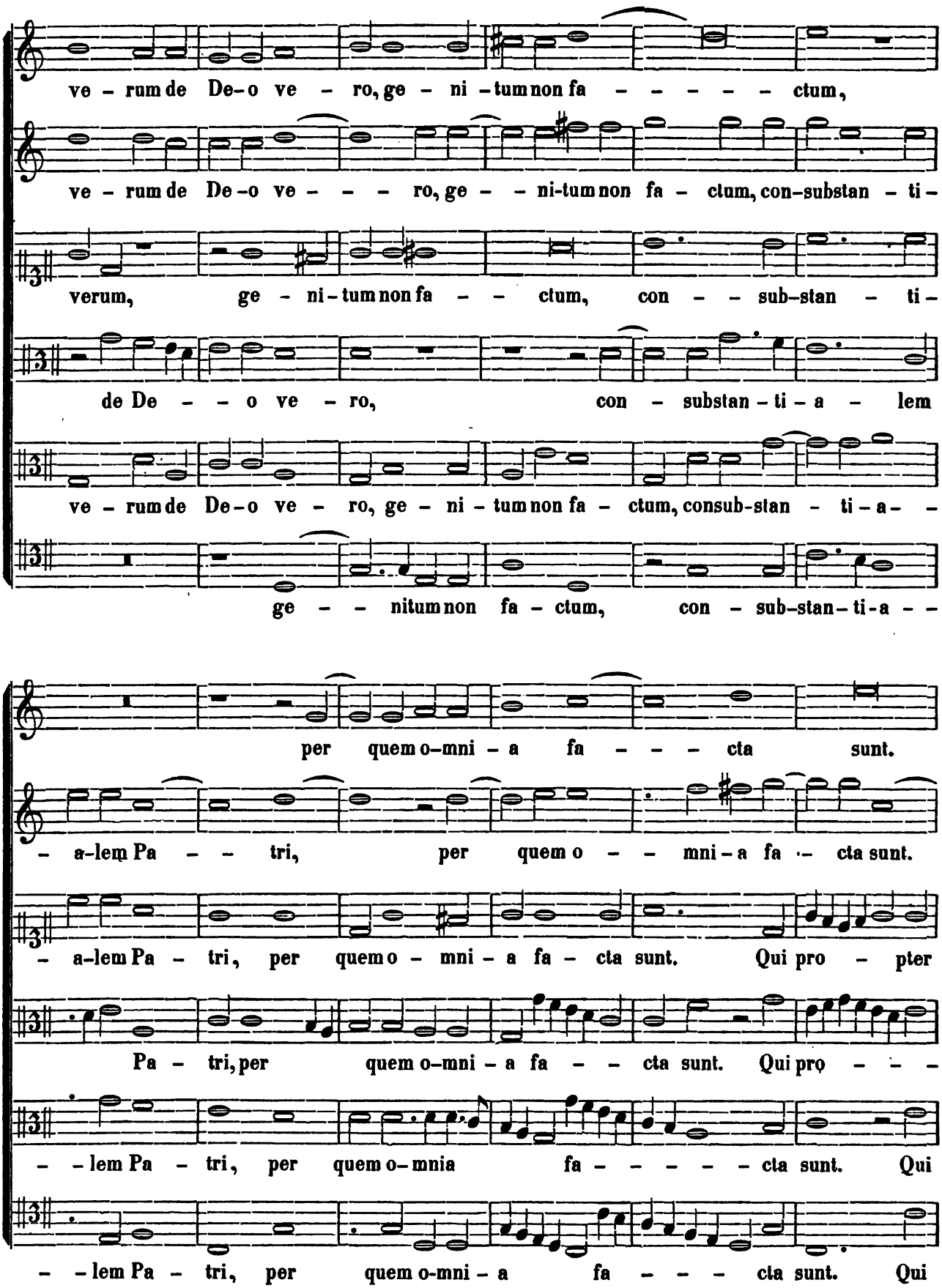


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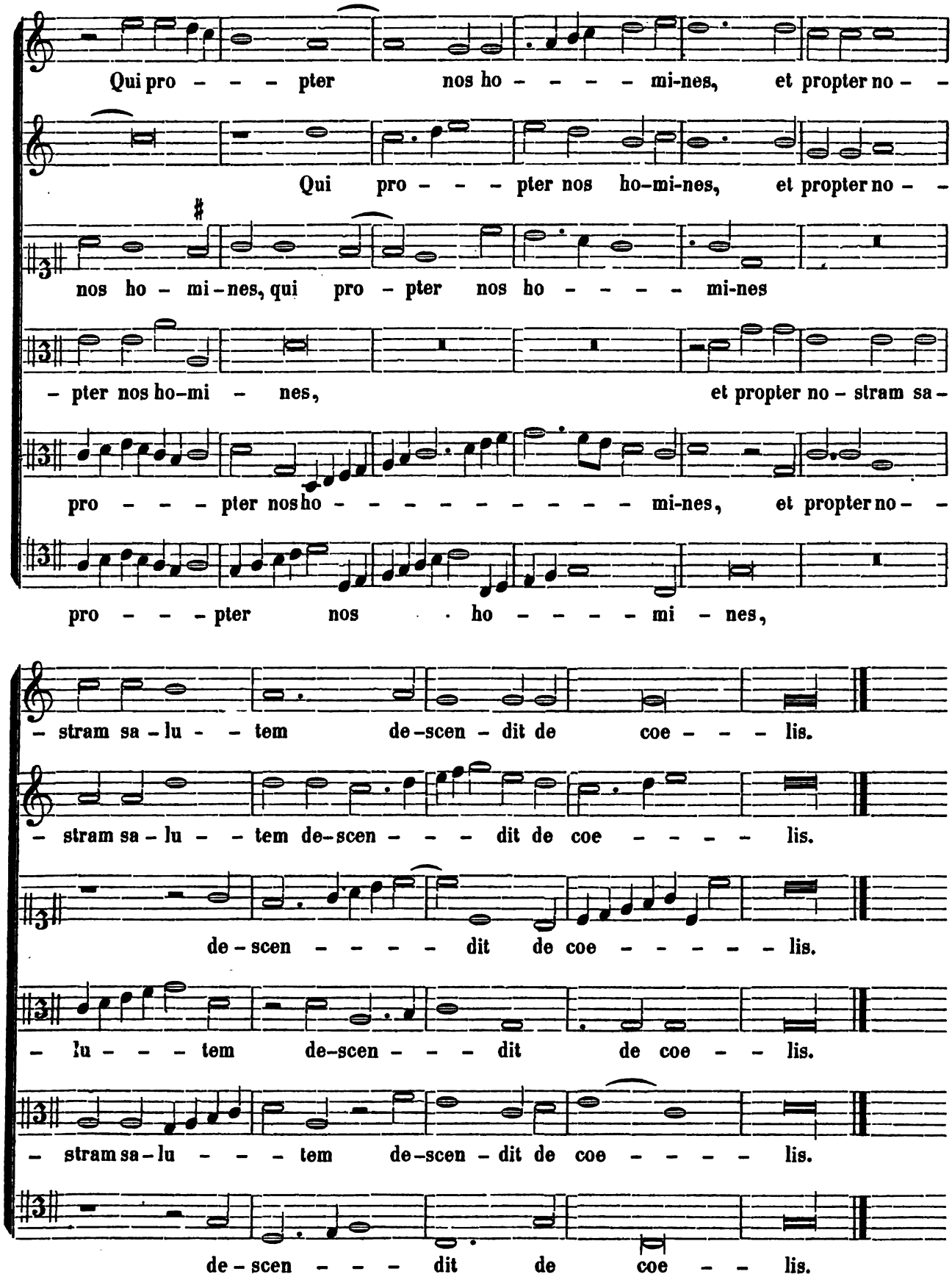




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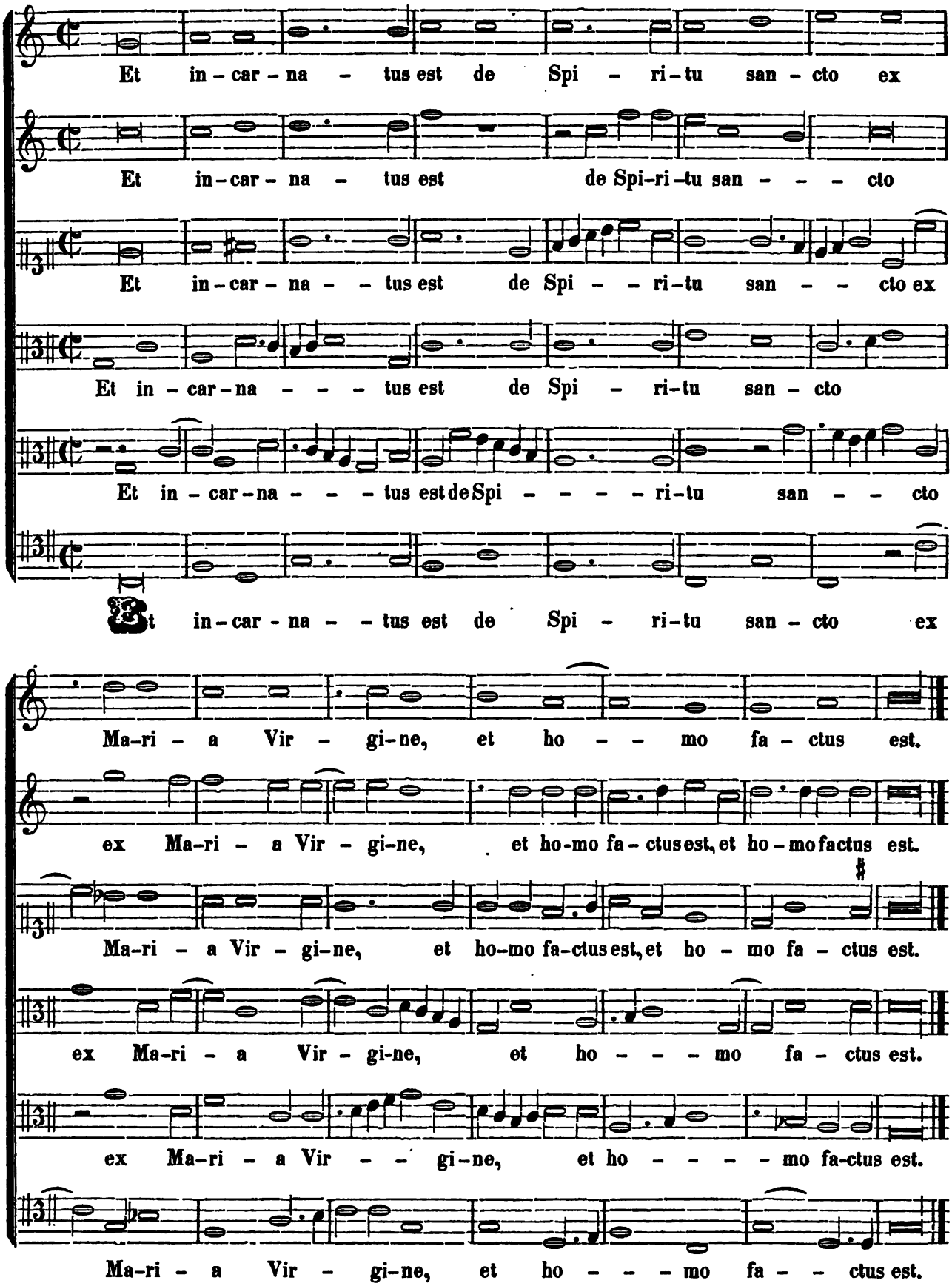


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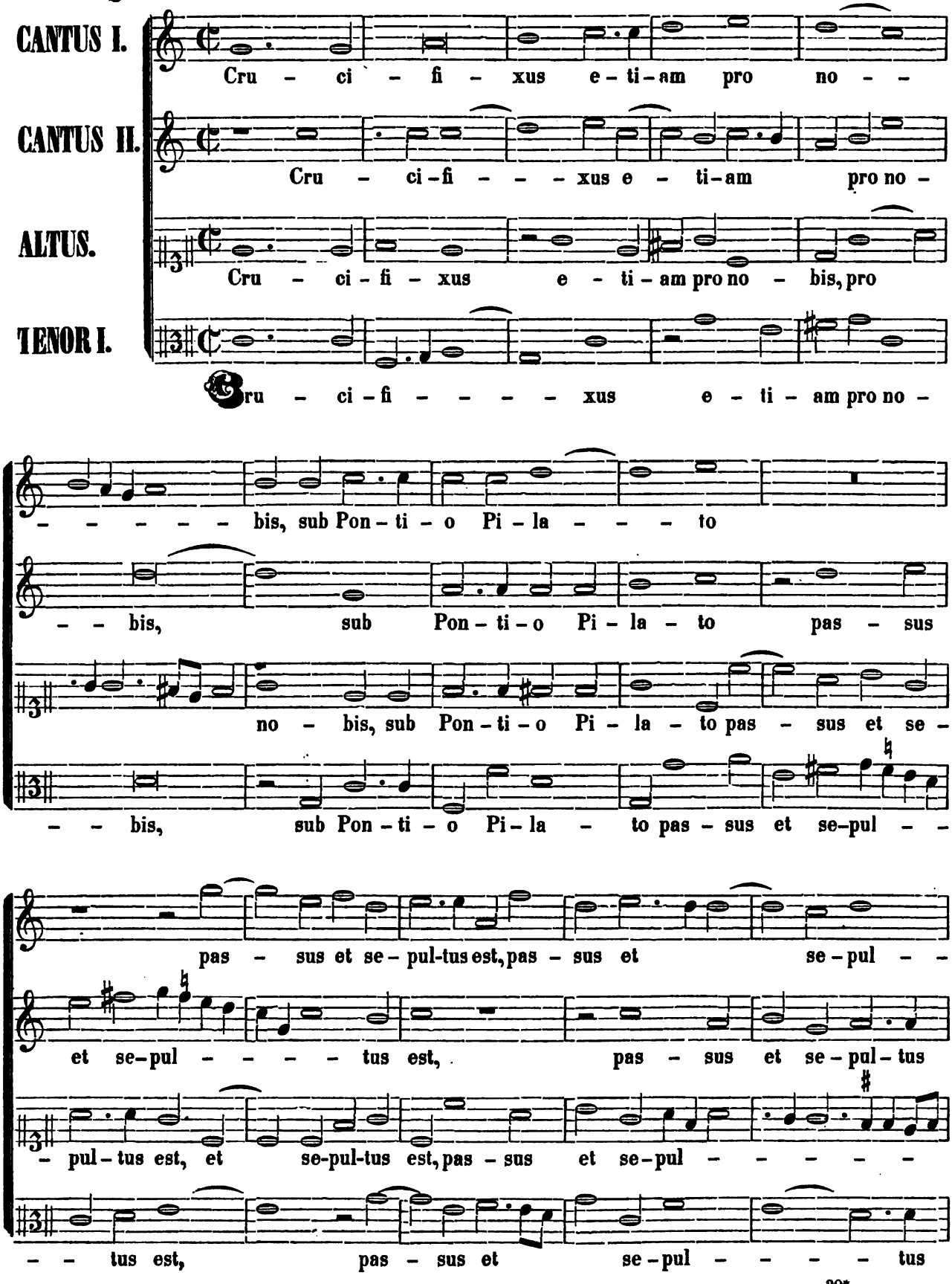
**Quatuor.**



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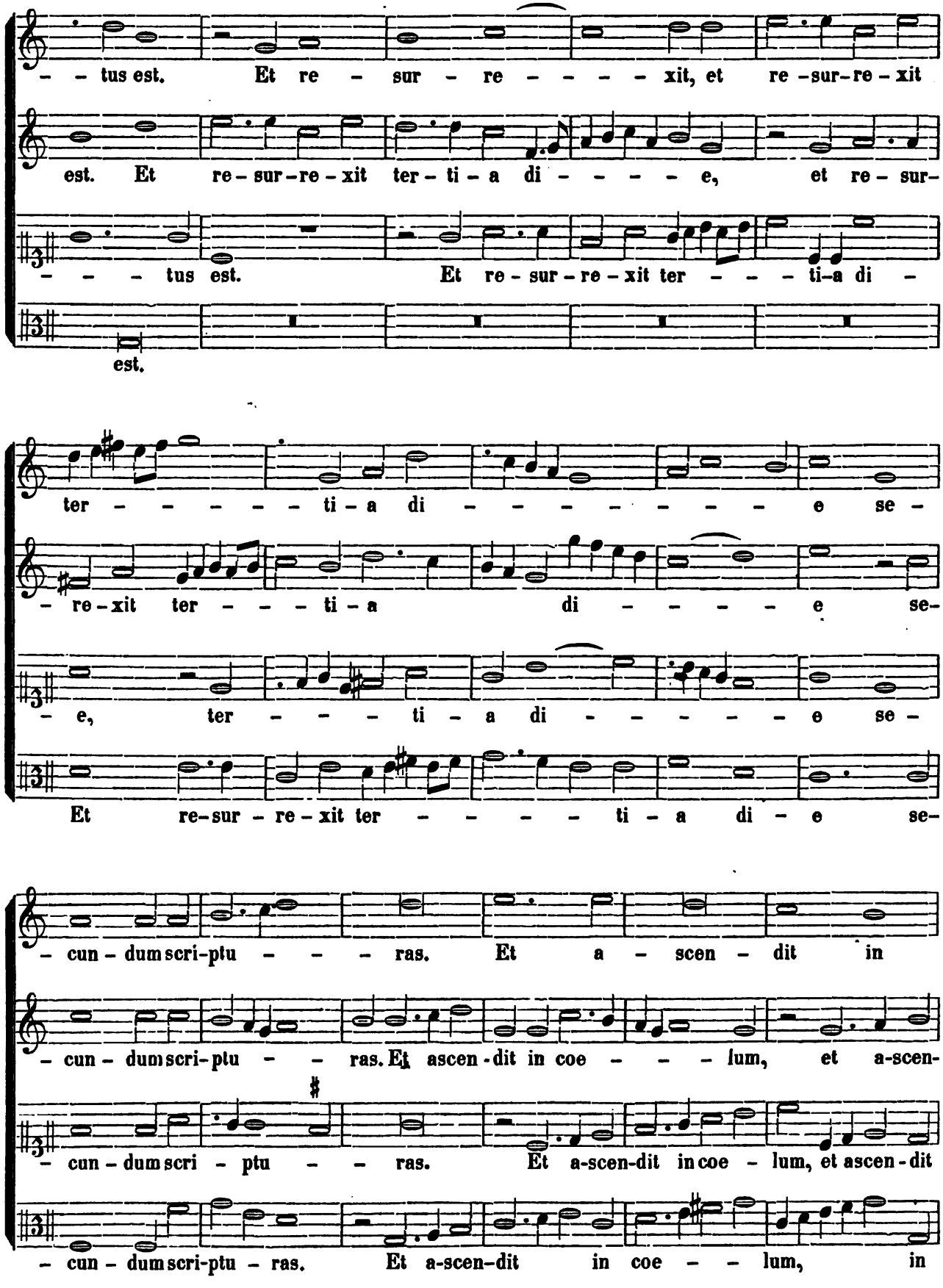


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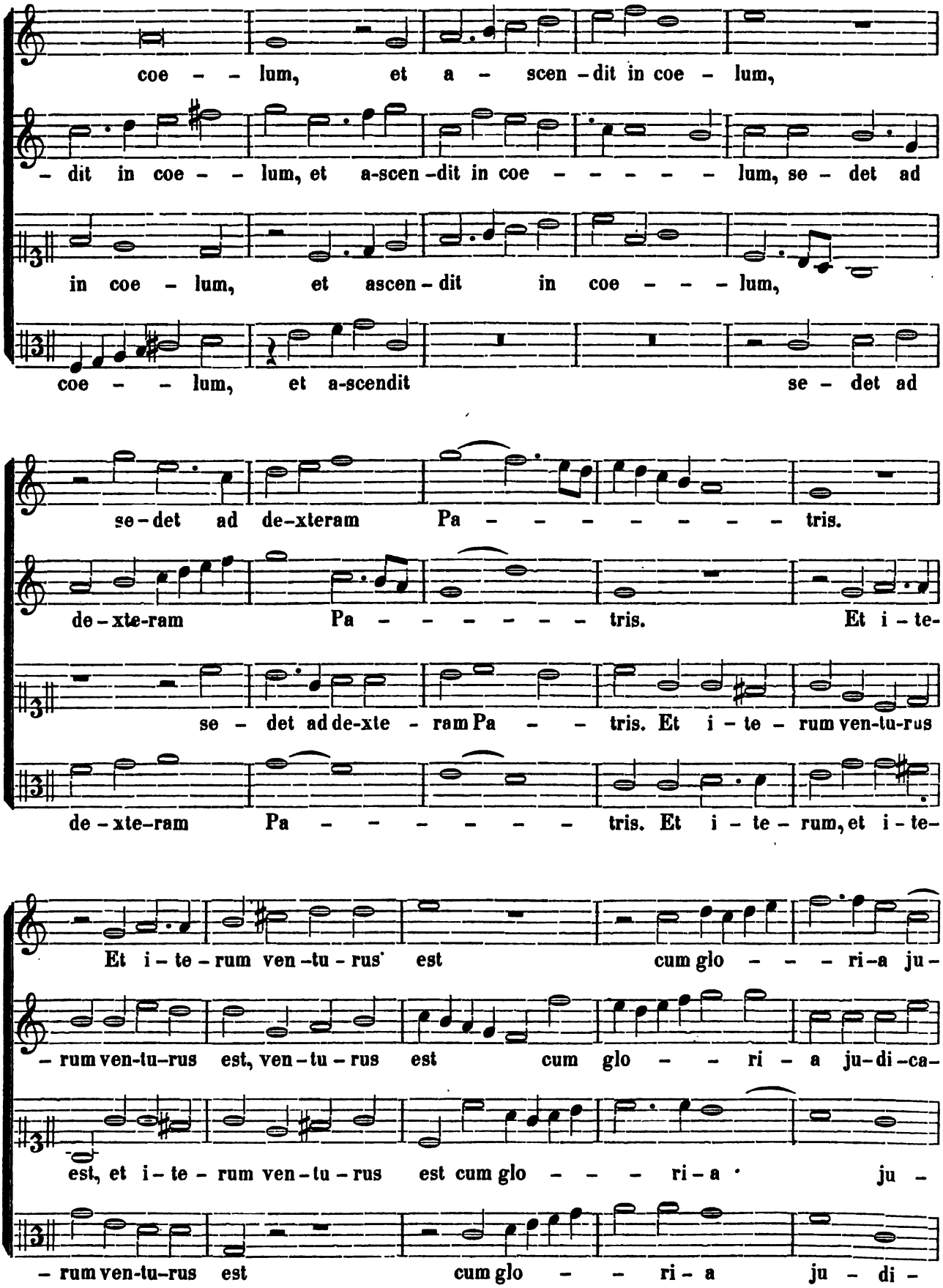


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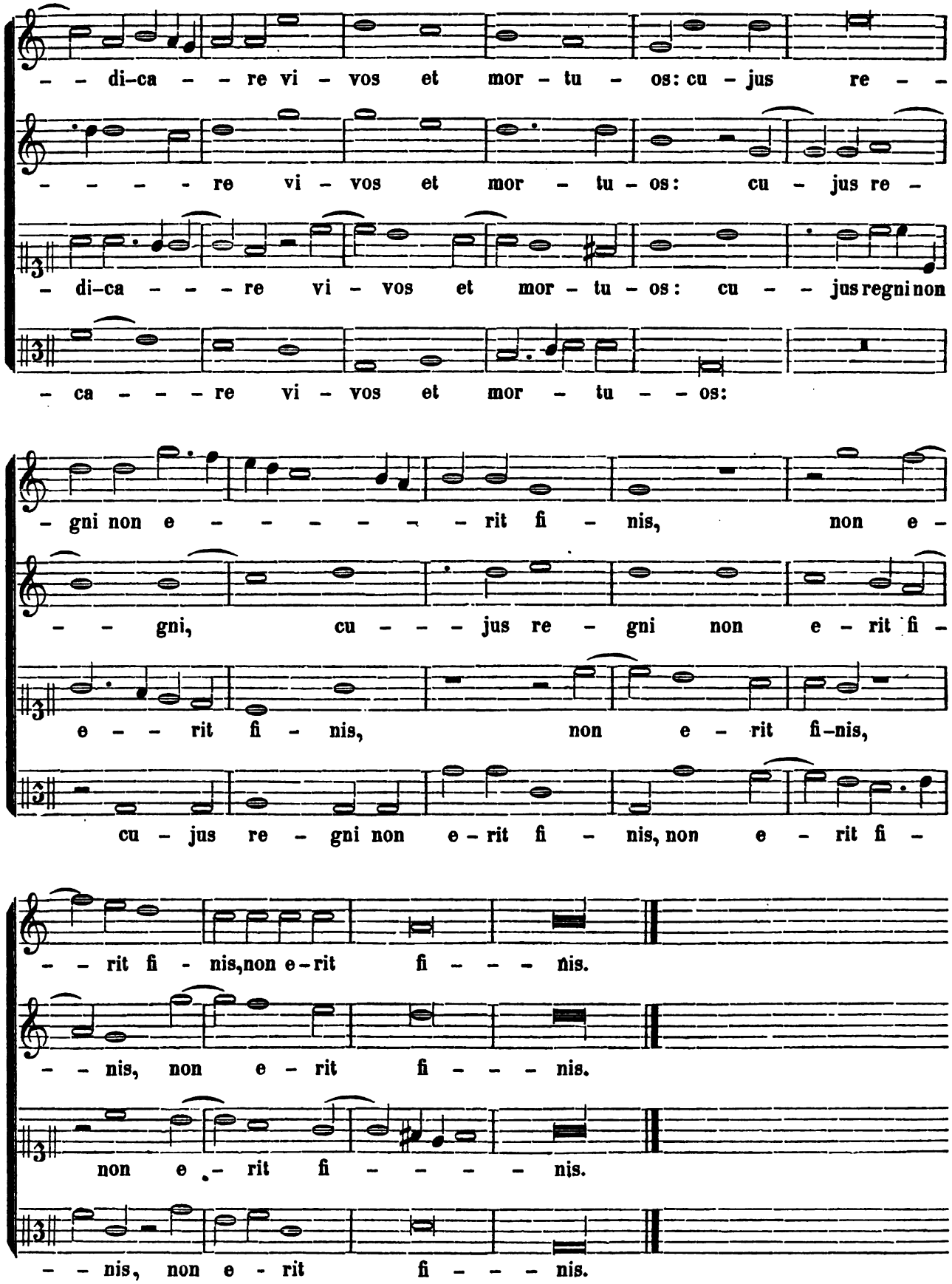


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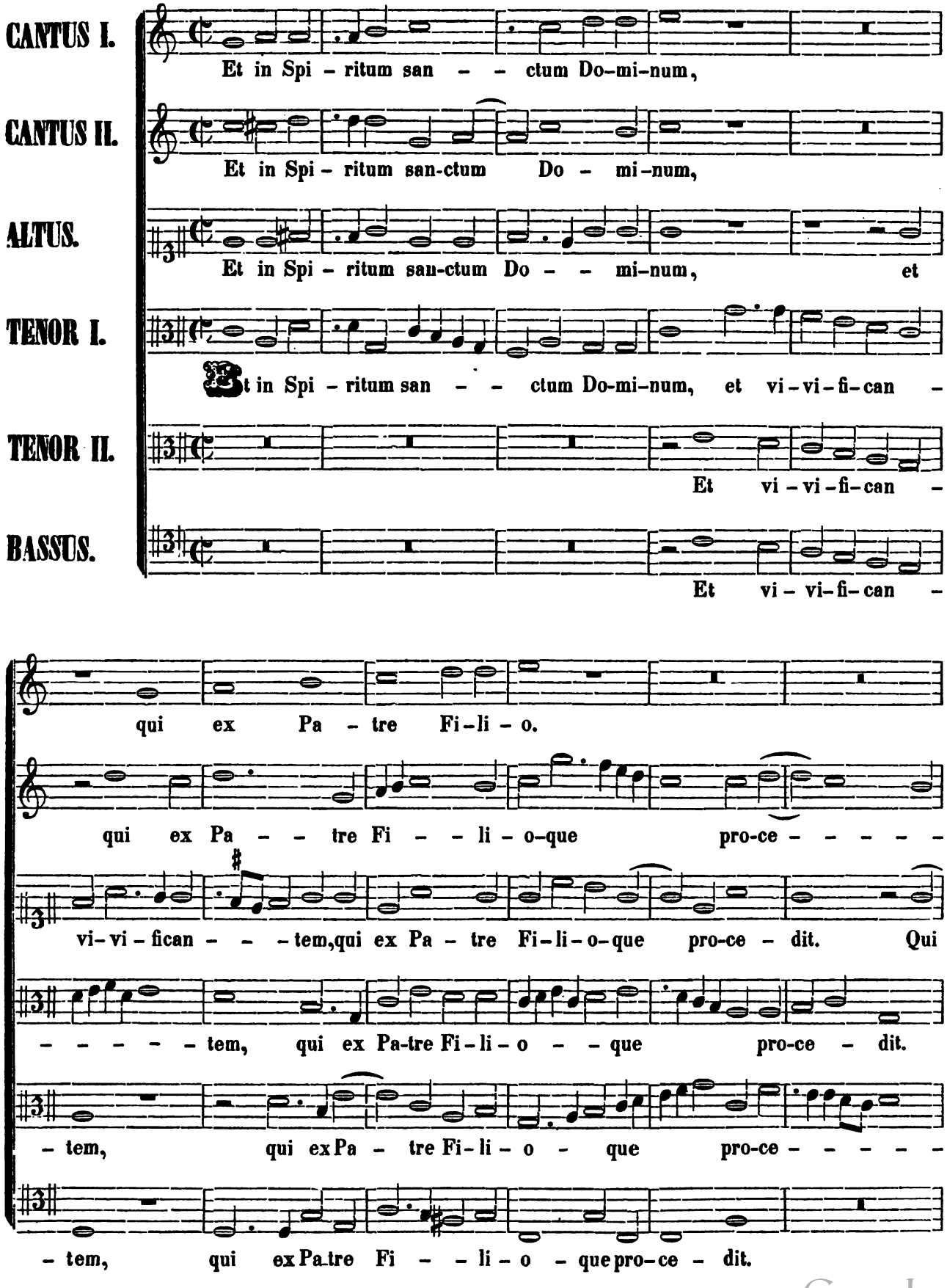


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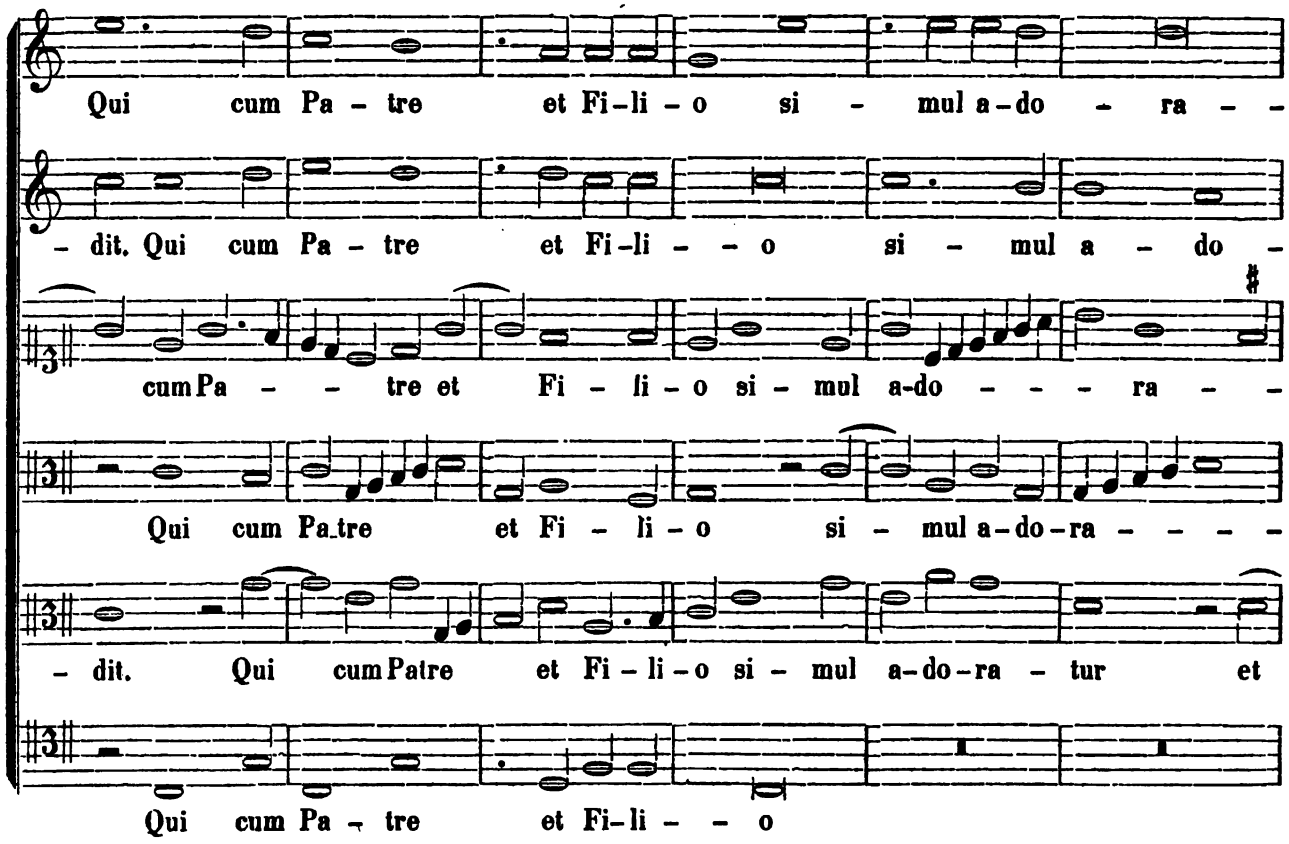


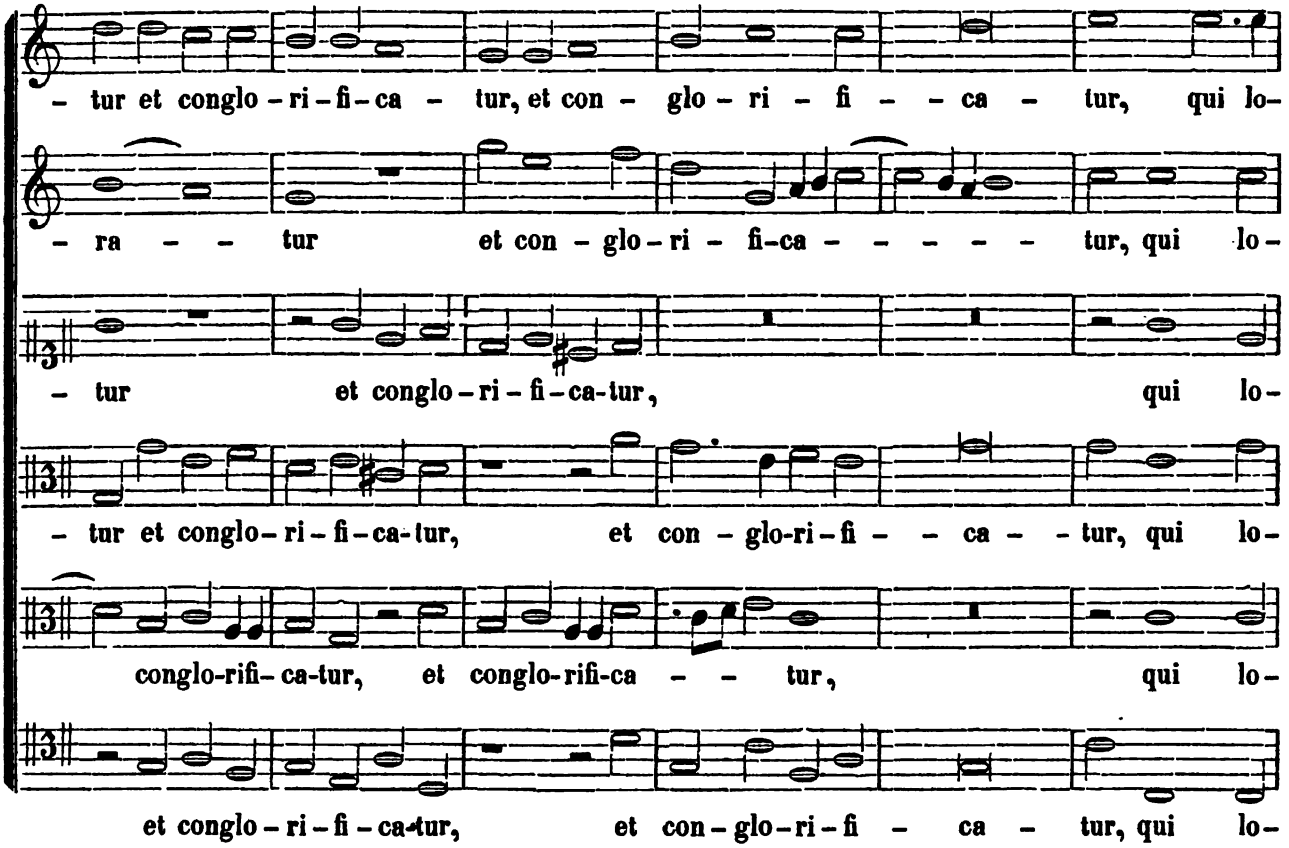


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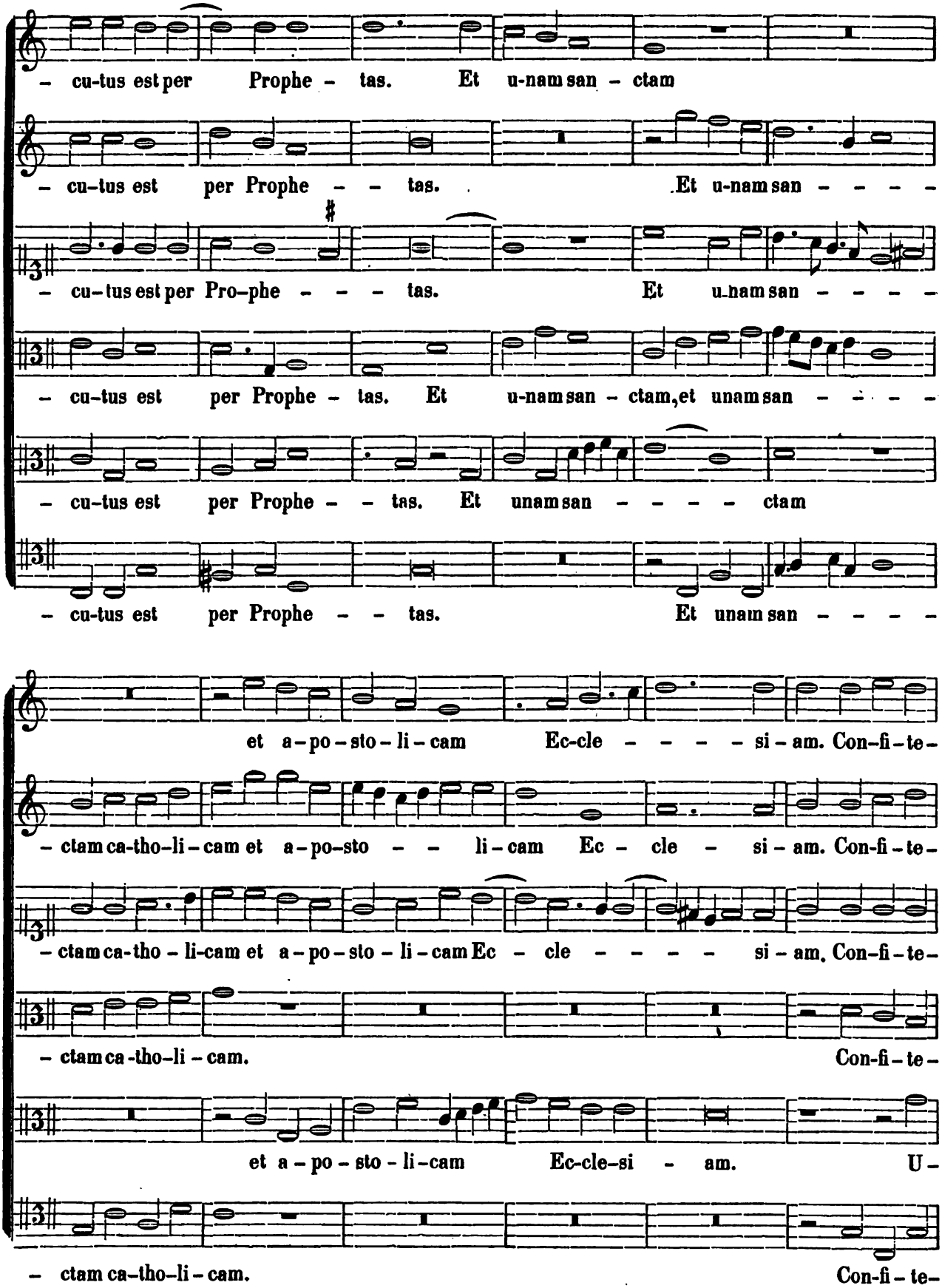




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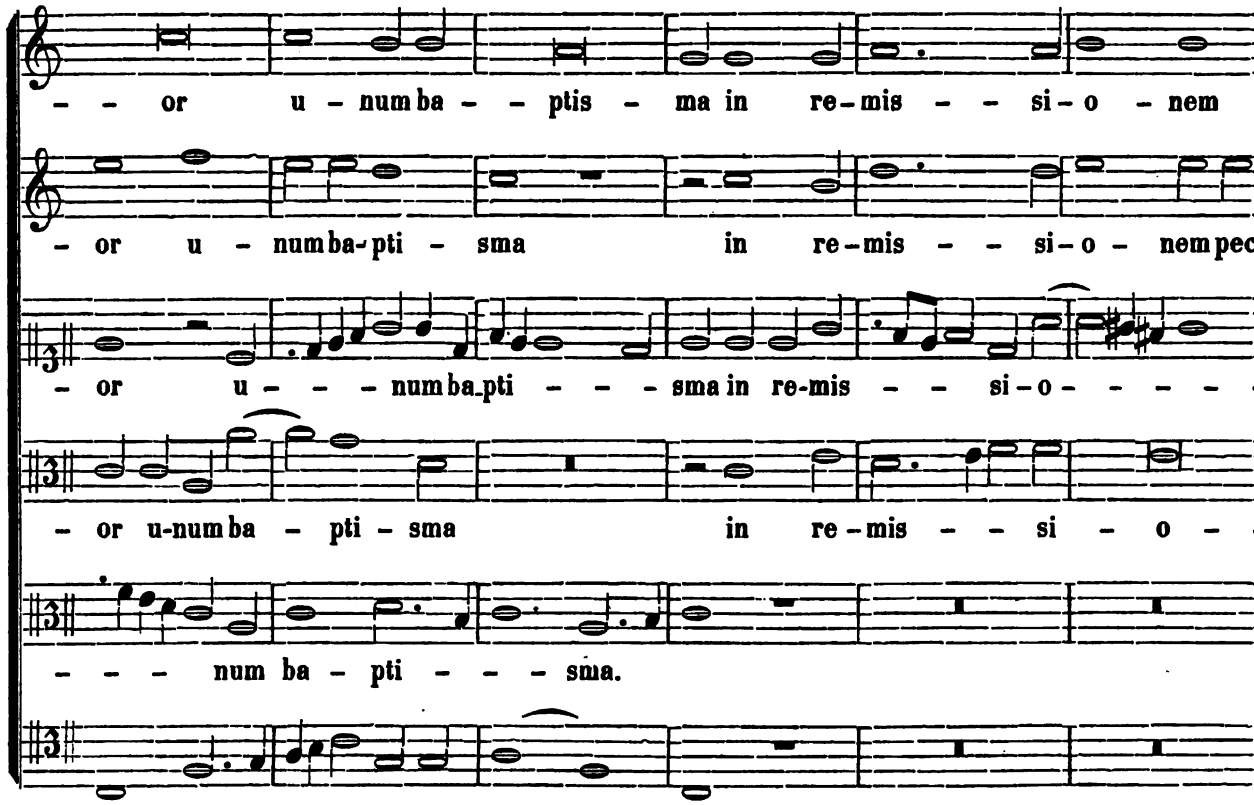


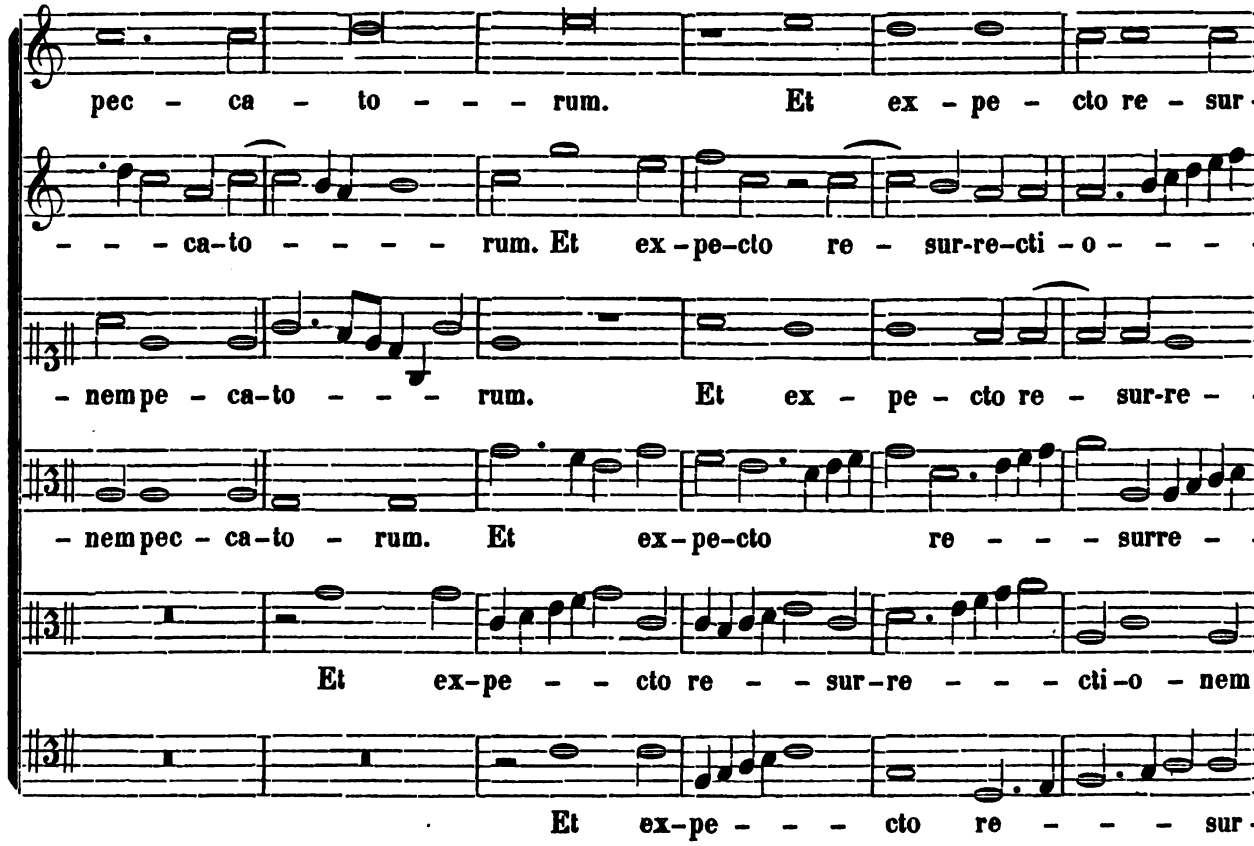


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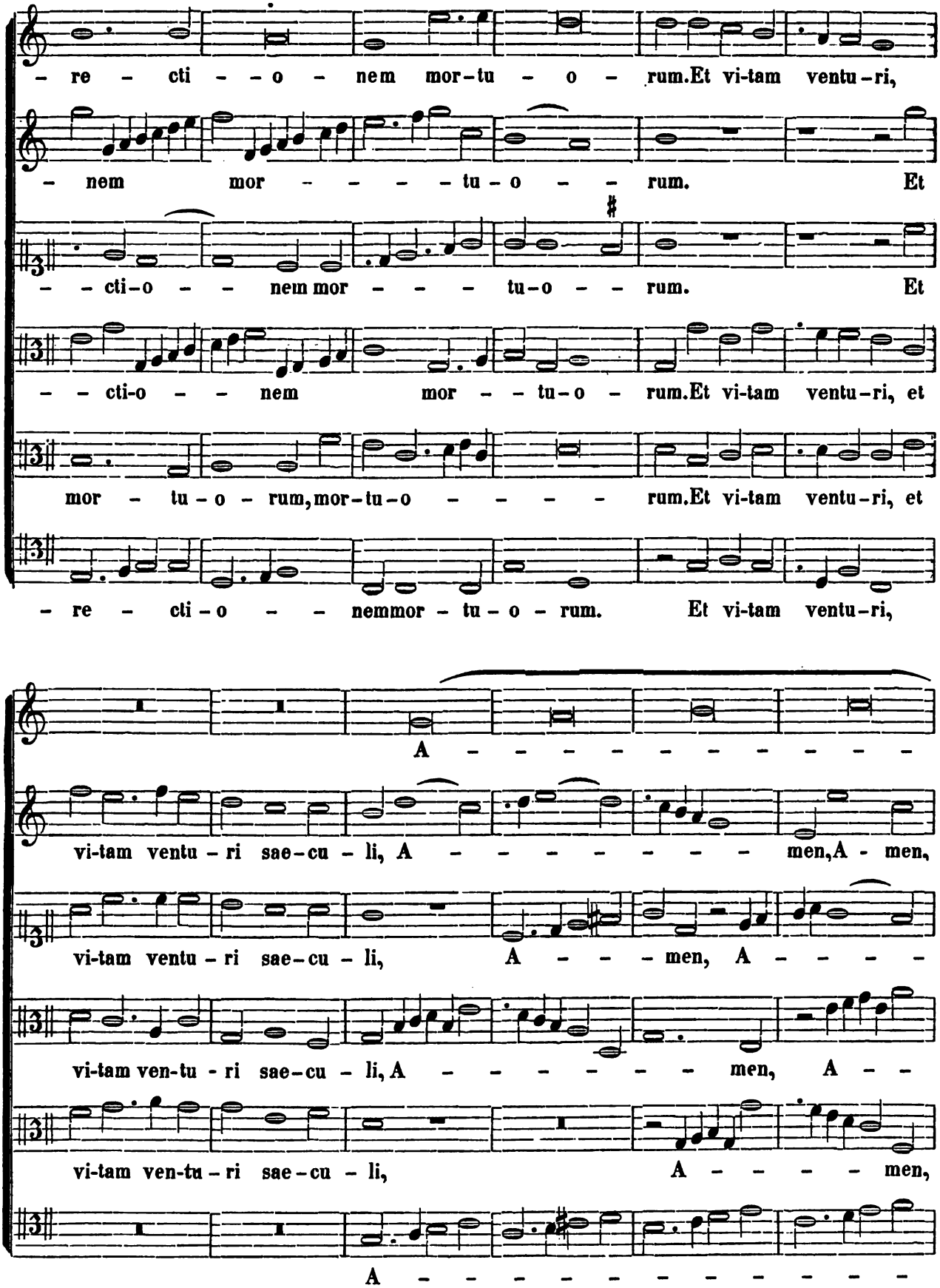




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men.

A - - - - - - - - men.

- - - - - - - - - men.

- - - men, A - - - - - men.

A - - - - - men, A - - - men.

- - - - - - - men, A - - - - men.

## SANCTUS.

CANTUS I.

San - - - - - - - ctus,

CANTUS II.

An - - - - - ctus, San - - - - -

ALTUS.

San - - - - - - - ctus, San-

TENOR I.

San - -

TENOR II.

BASSUS.

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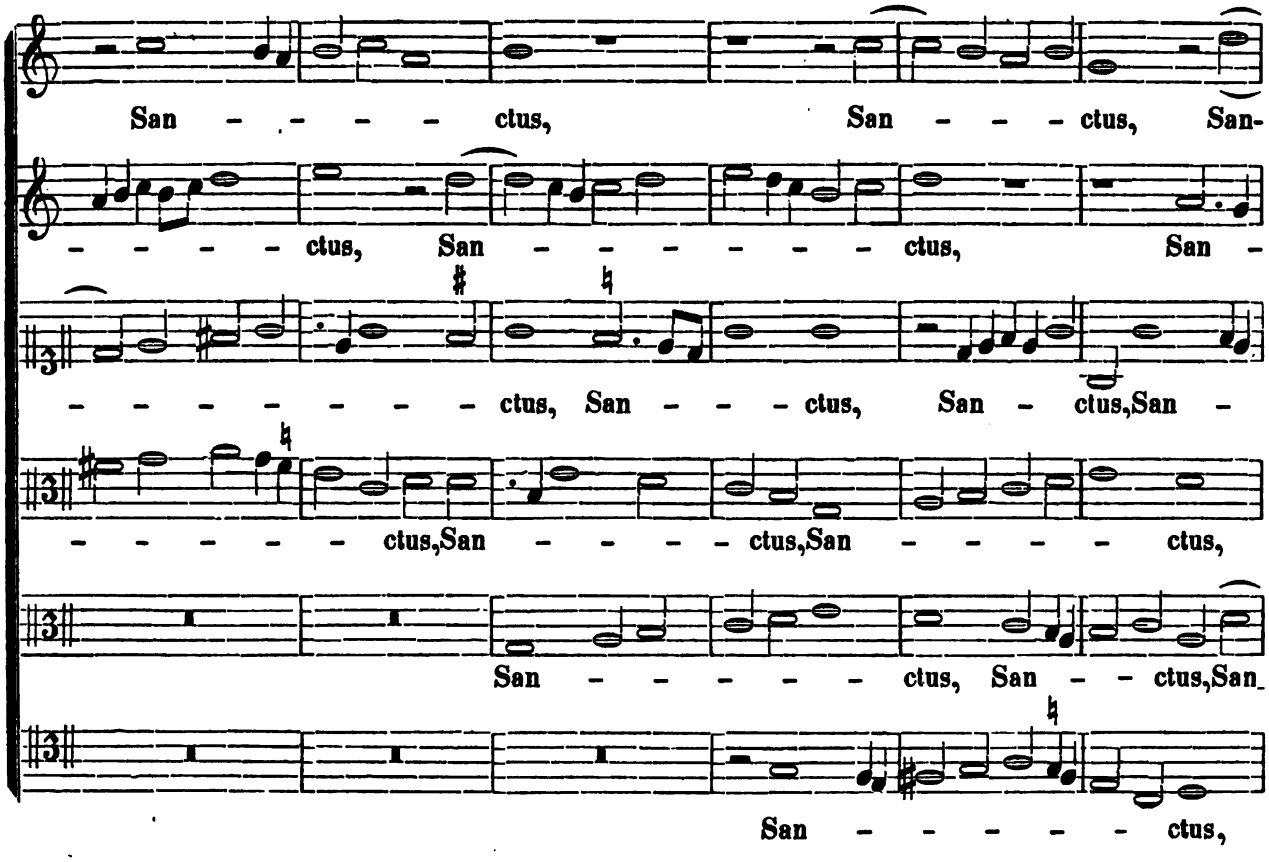


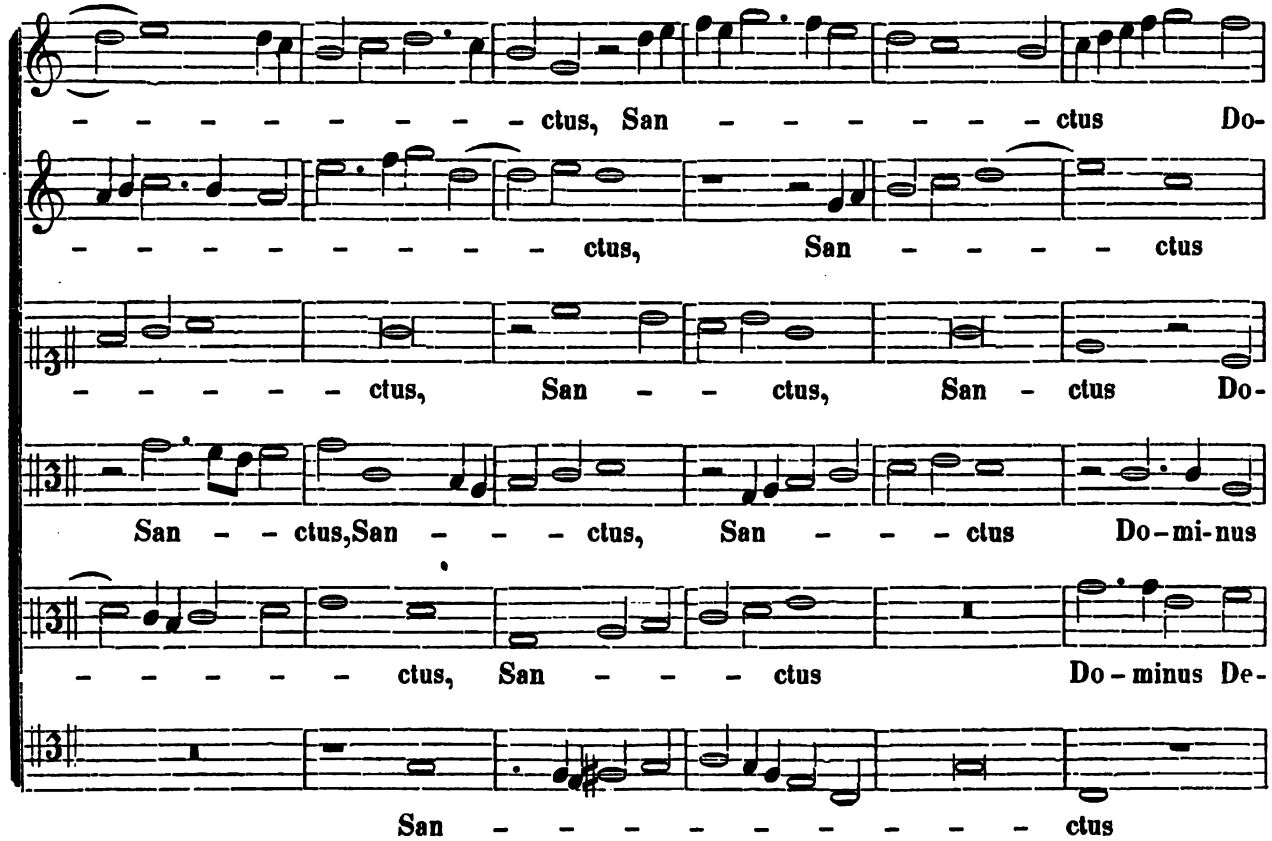


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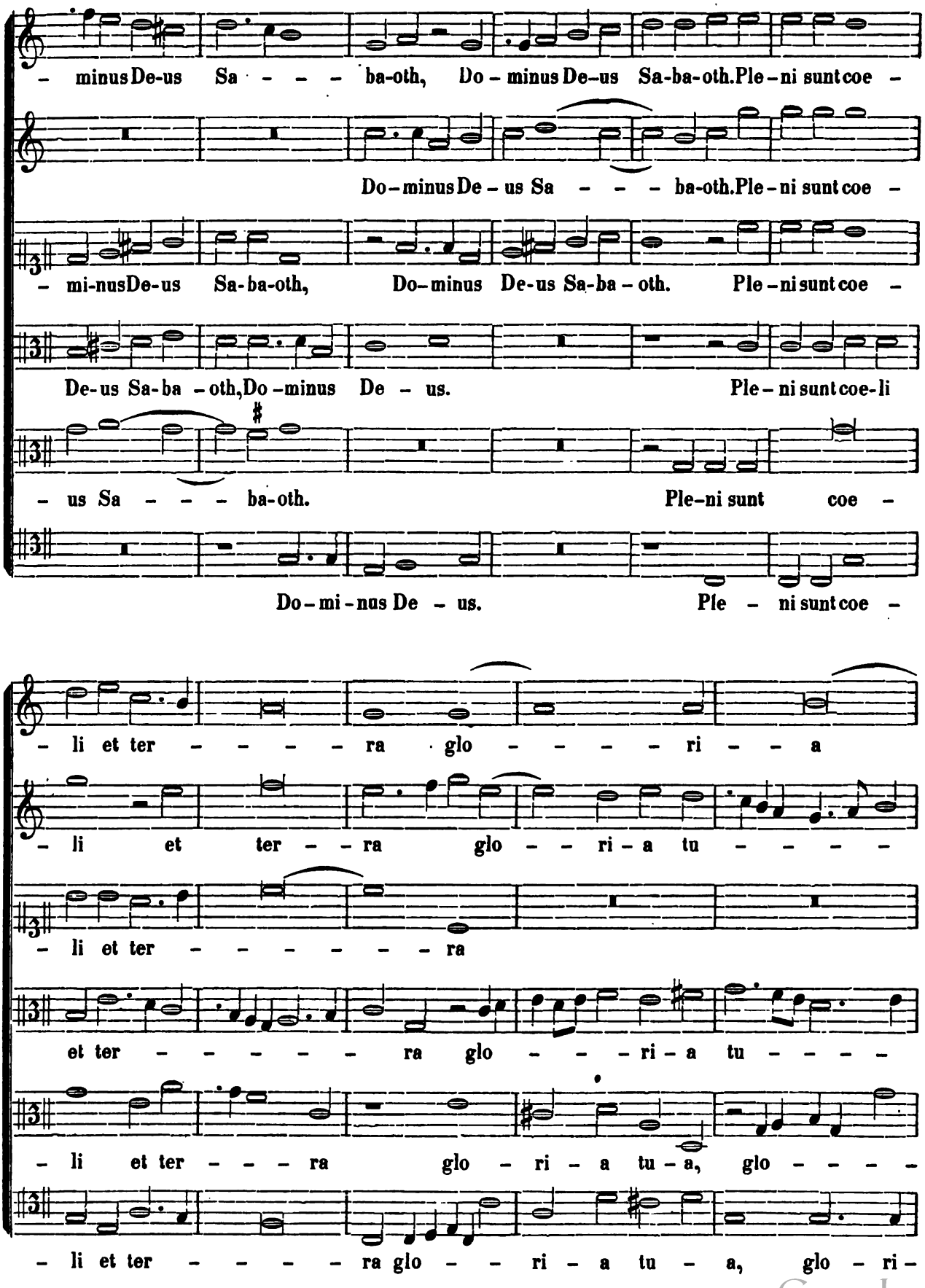


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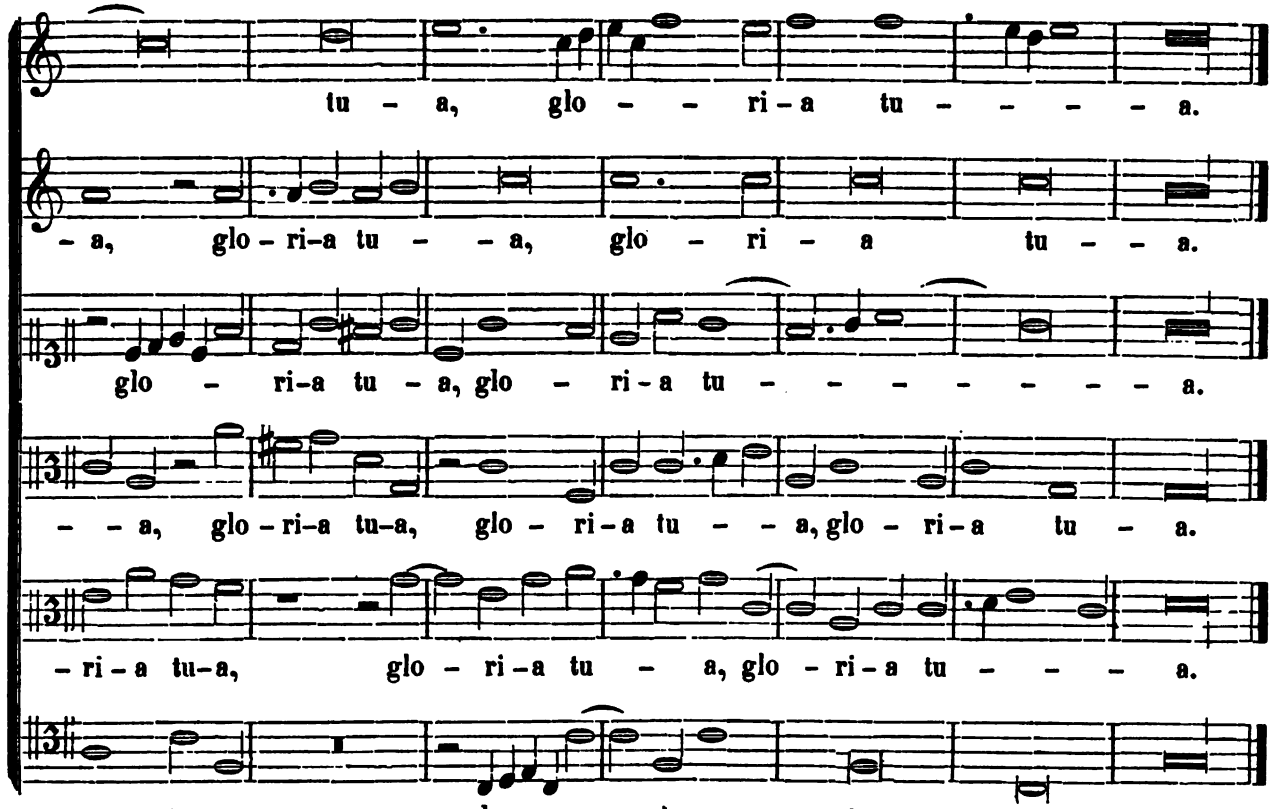


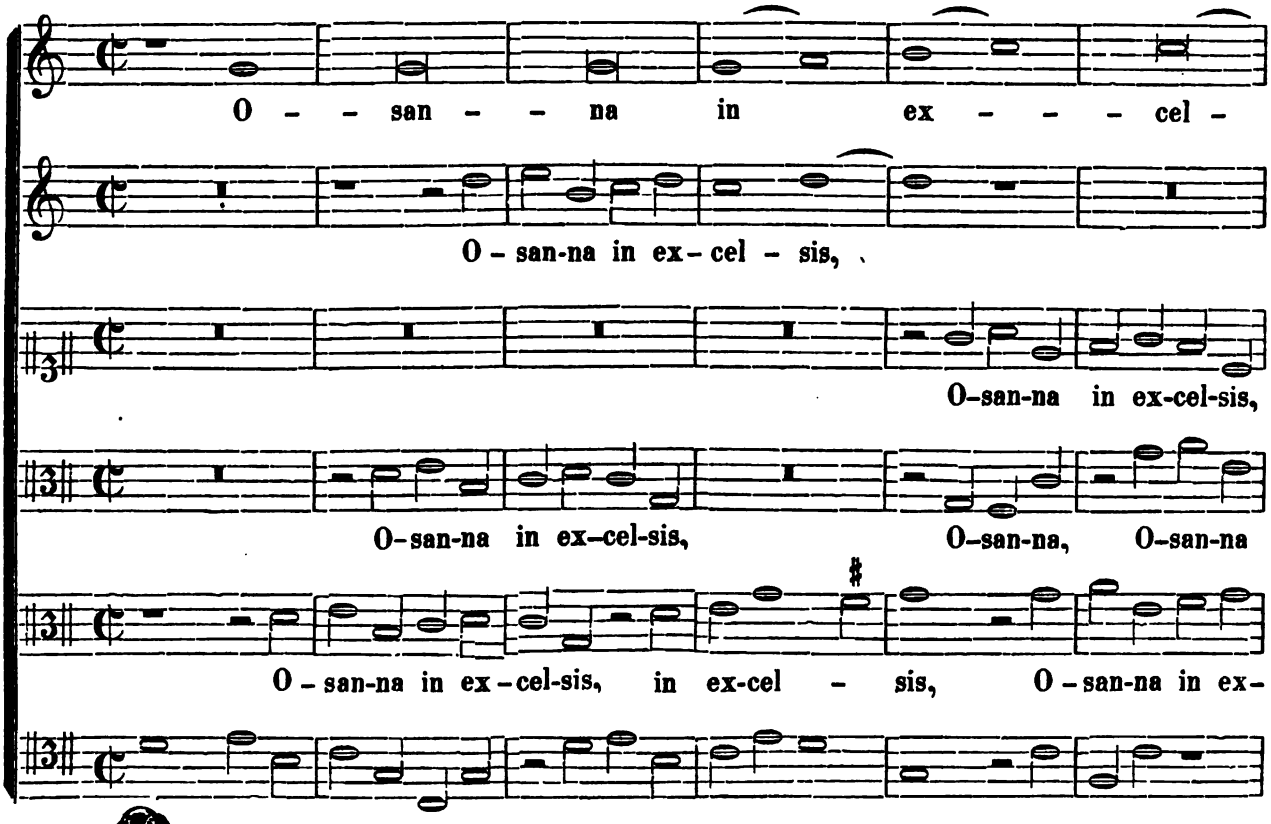


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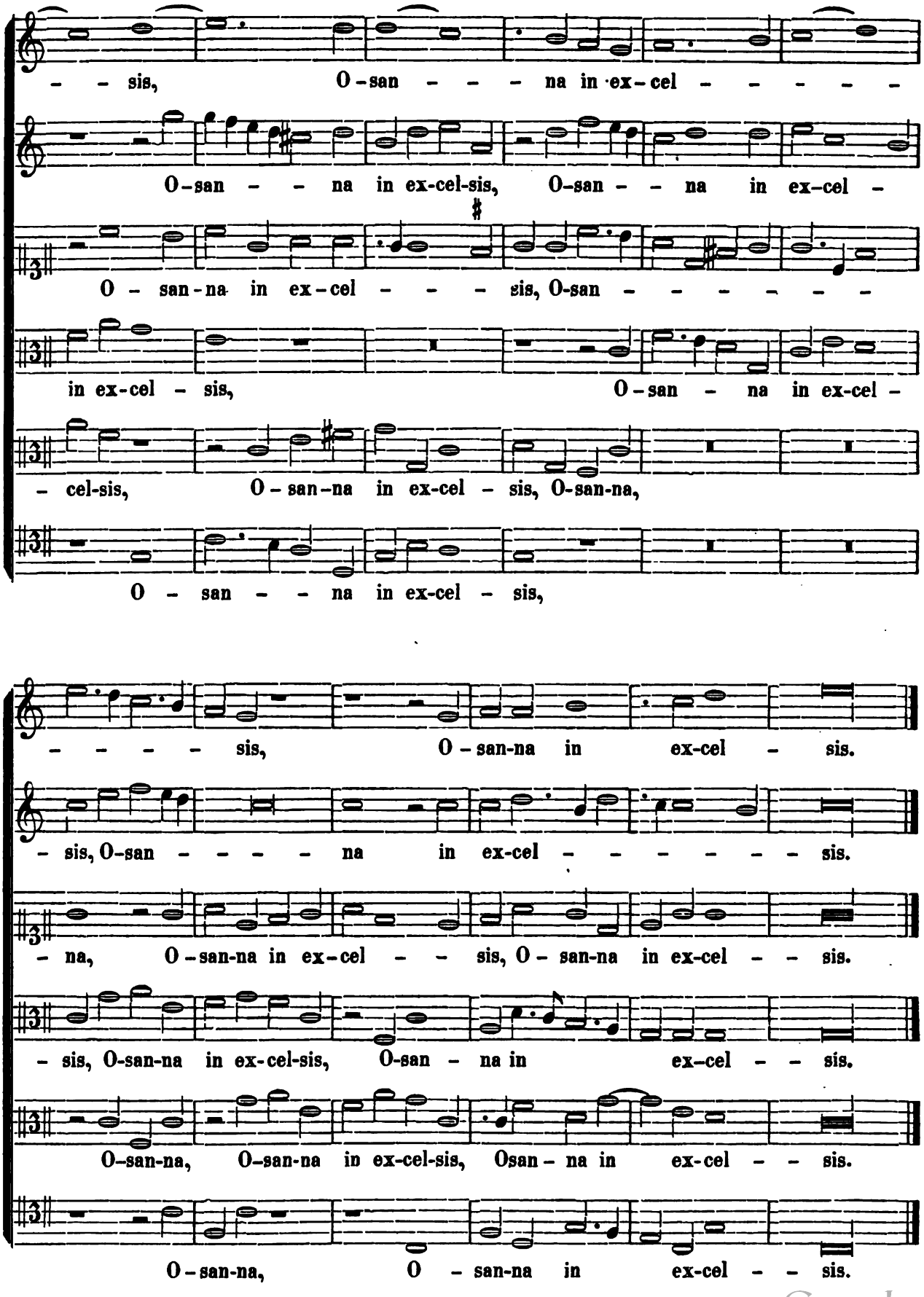


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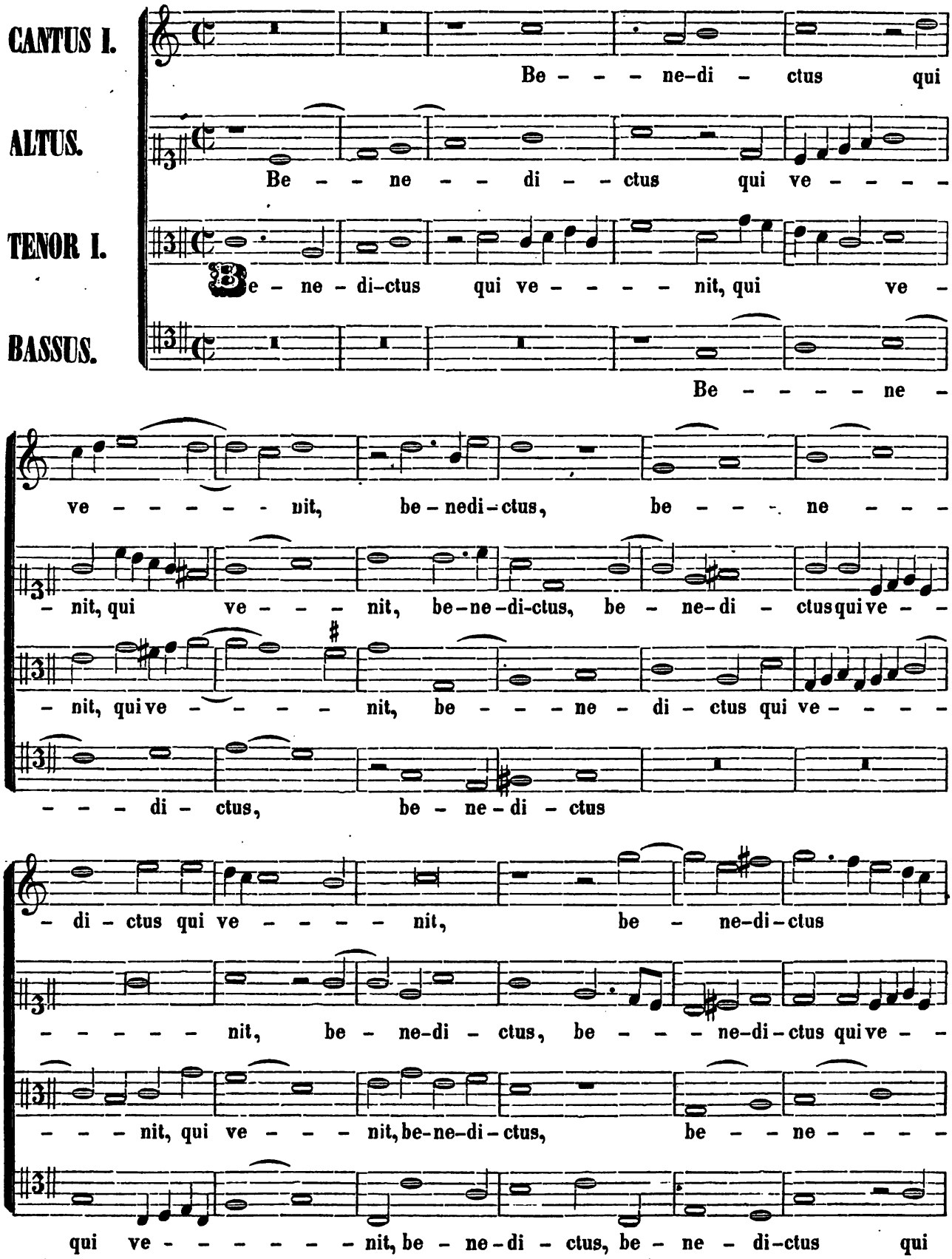




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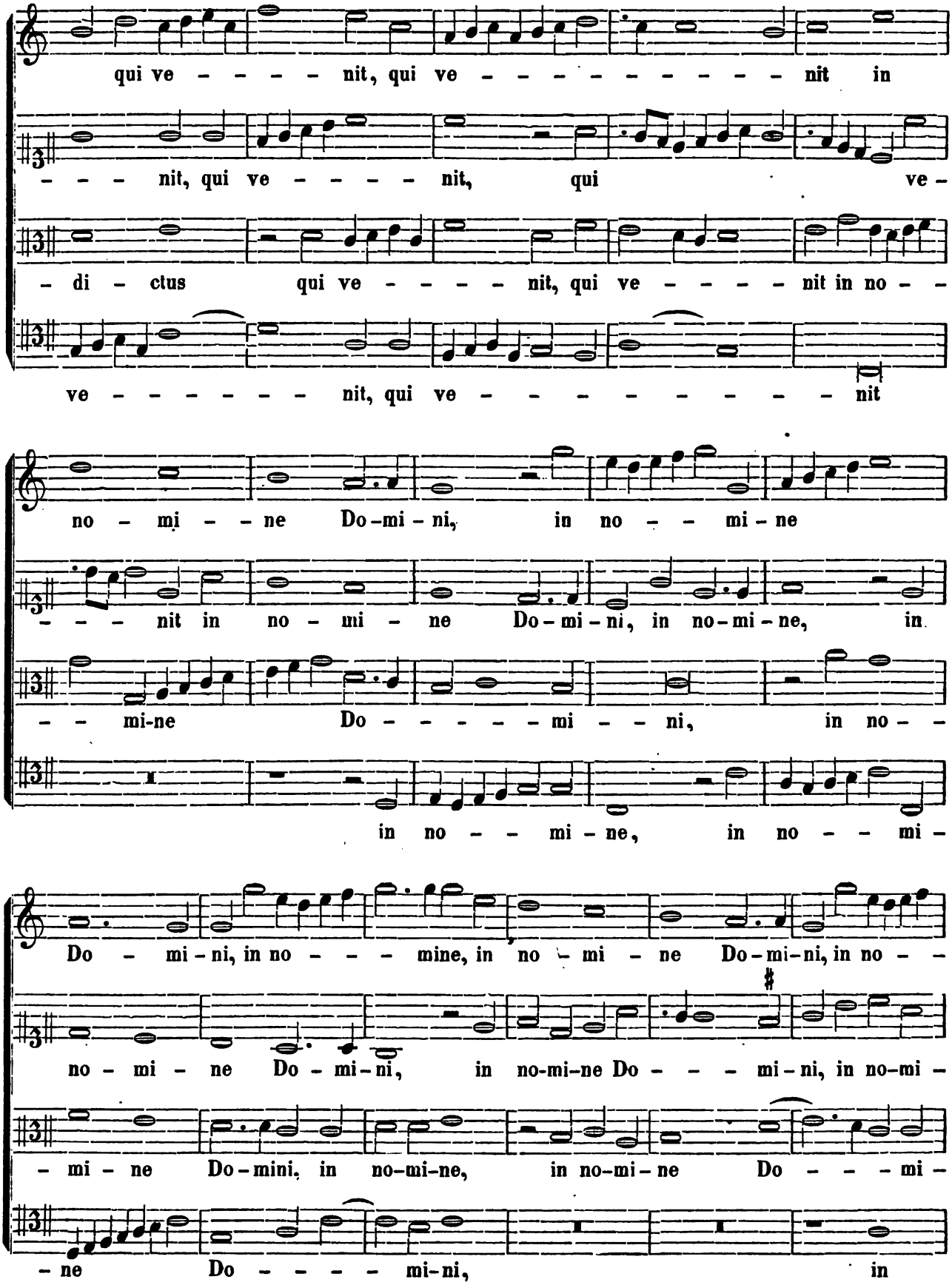


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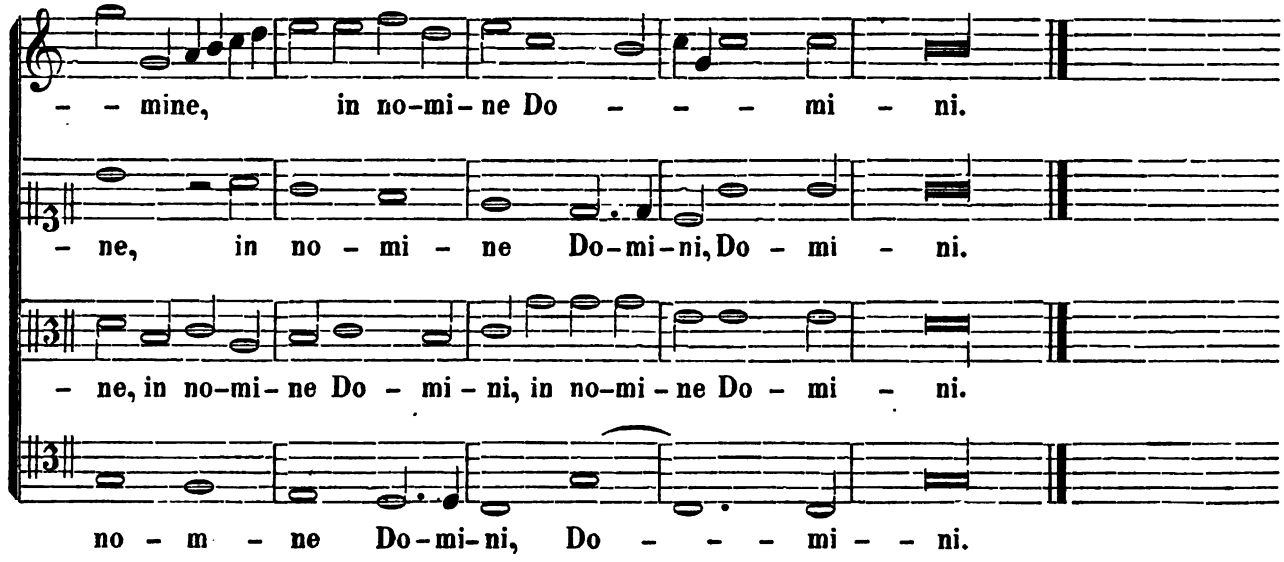
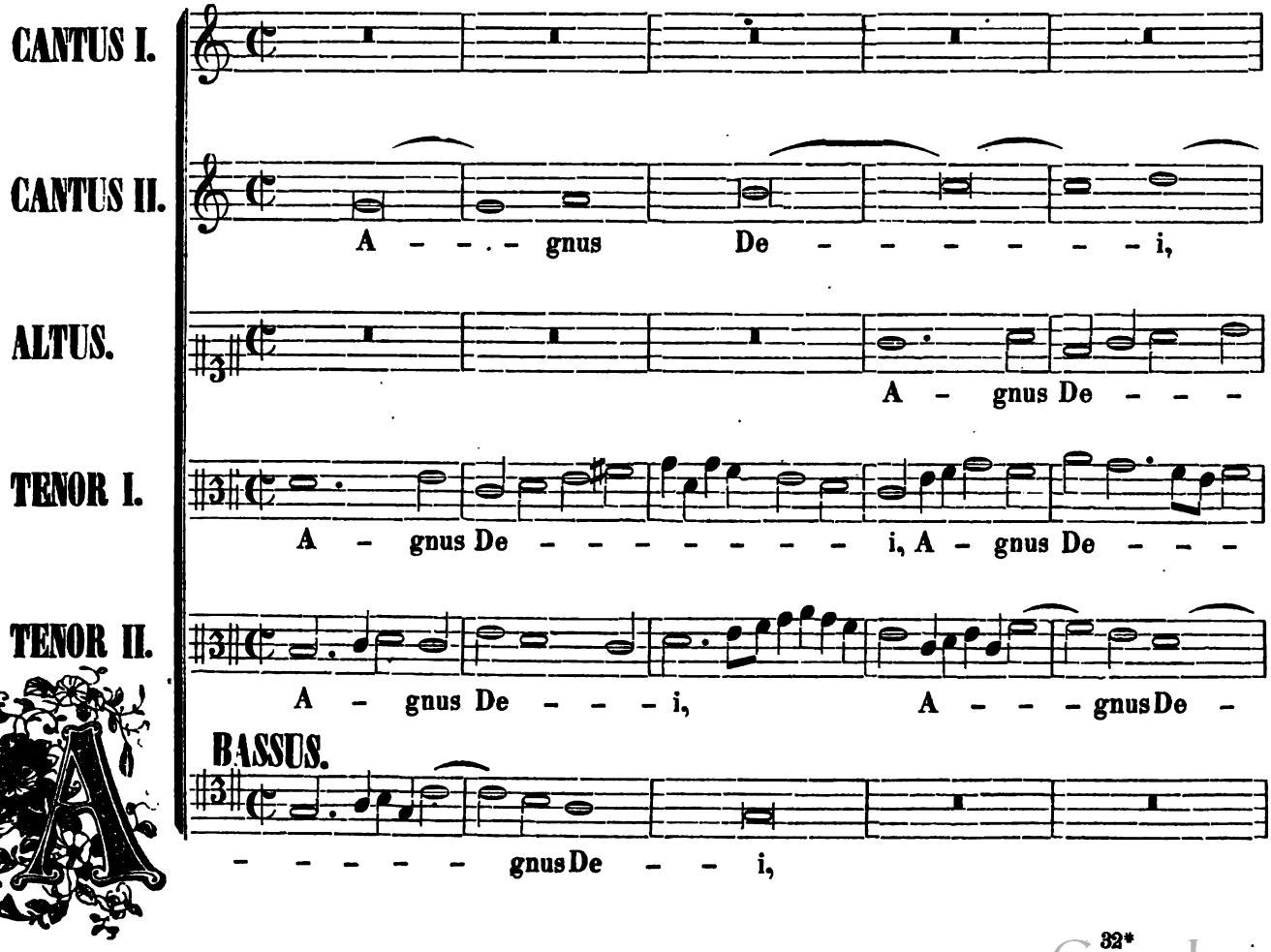



## AGNUS DEI. (I.)



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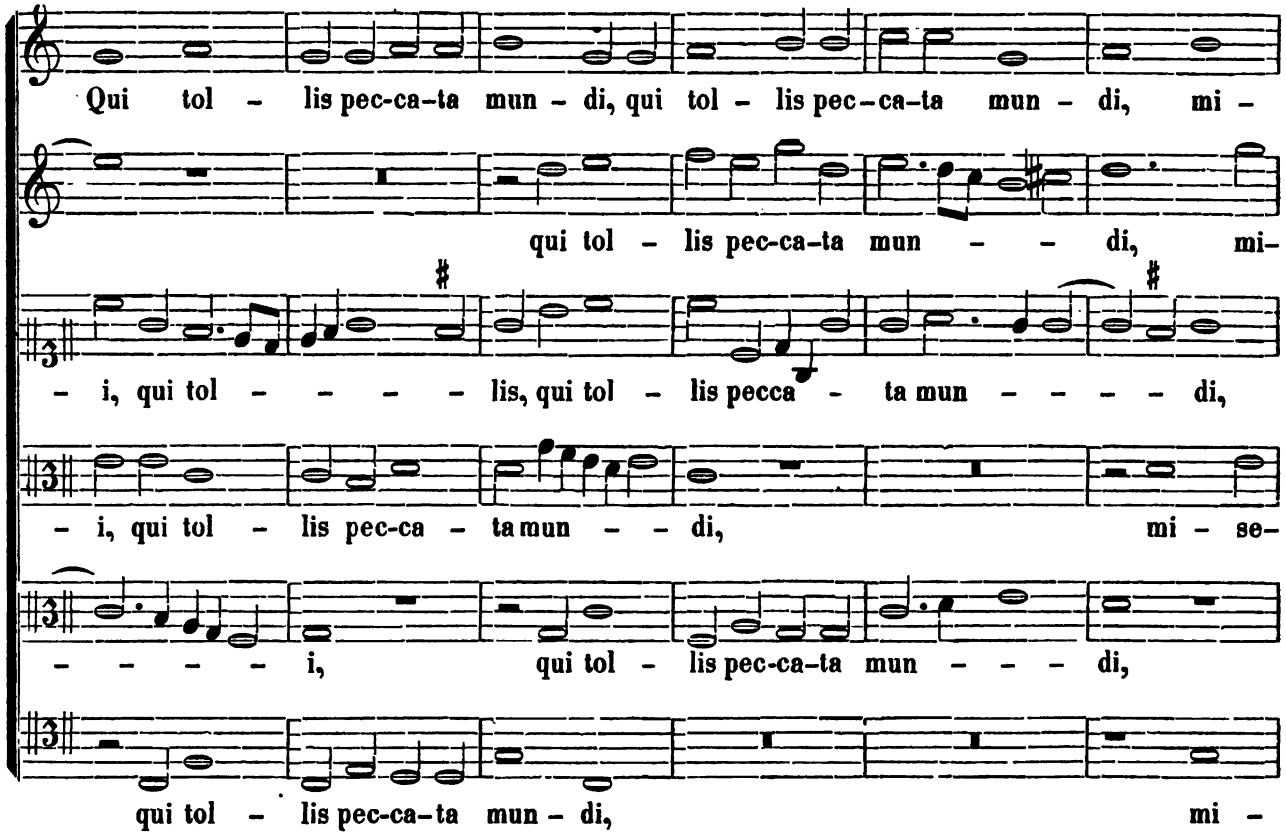


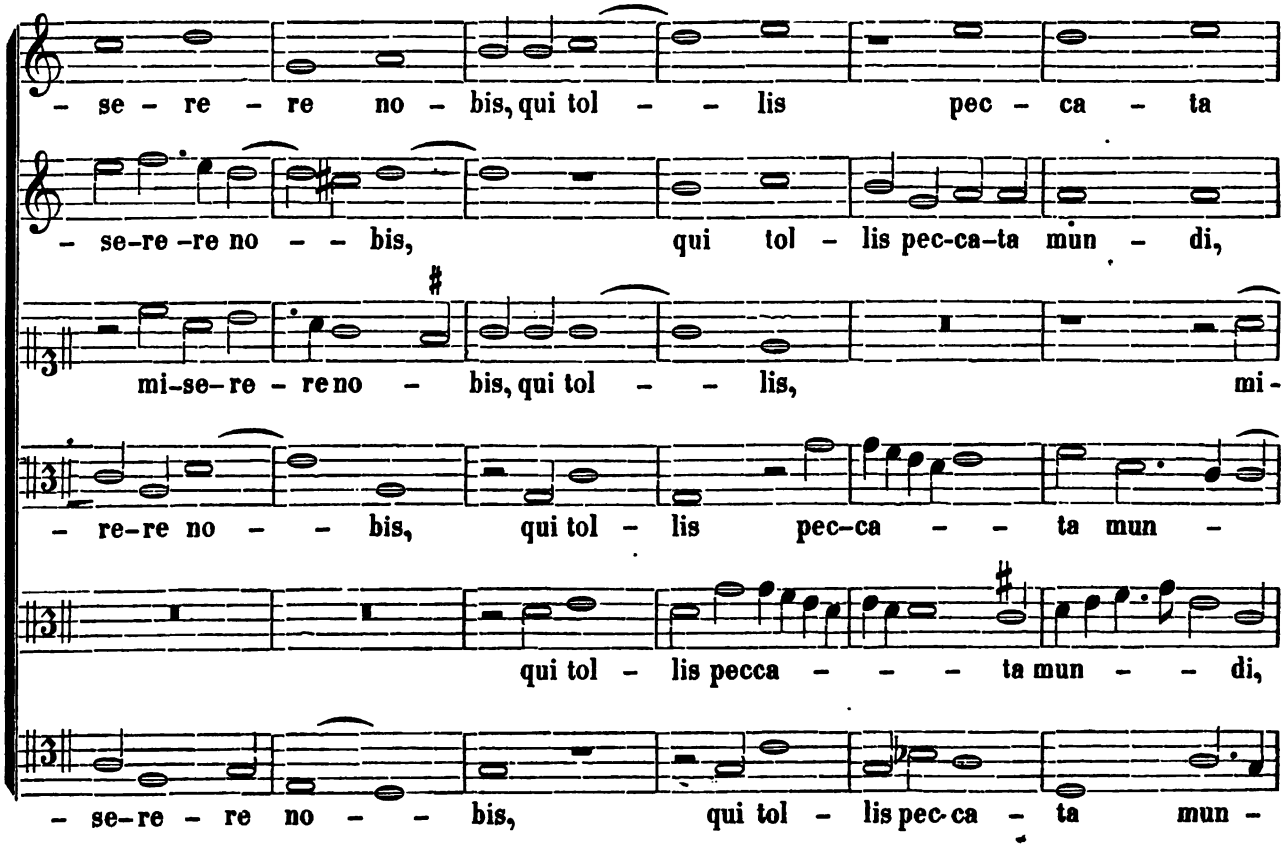


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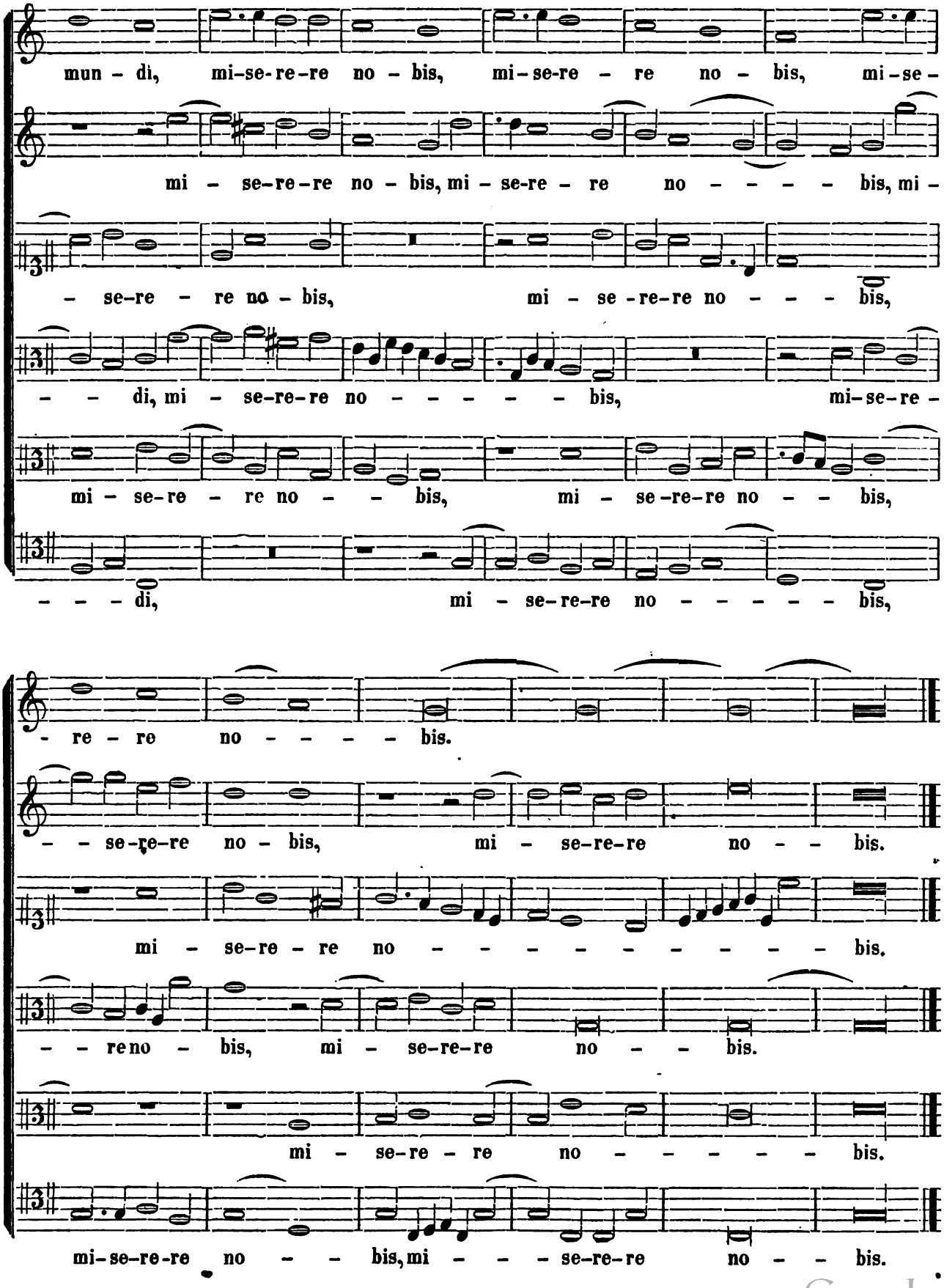


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# AGNUS DEI. (II.)

**Canon.** Justitia et Pax osculatae sunt.

A - gnus De - i, A - gnus De - - i, qui tol-lis pecca-ta mundi,

qui tol-lis pec-ca-ta mundi, do - na no - bis pa-cem, do - na no - bis pa-cem.

**Resolutio.**

A - gnus De - i, A - gnus De - i, qui tol-lis pec-ca - ta mundi,

qui tol-lis pec-ca-ta mundi, do - na no - bis pa-cem, do - na no - bis pa-cem.

**Octo Vocum.**

**CANTUS I.**

– – – gnus De – – – – i,

**CANTUS II.** Resolutio.

**ALTUS I.**

A – gnusDe – – – – i,

**ALTUS II.**

A - gnus

**TENOR I.** Canon.

A – –

**TENOR II.**

A – – gnusDe – – – – –

**BASSUS I.**

A – gnusDe – – – –

**BASSUS II.**

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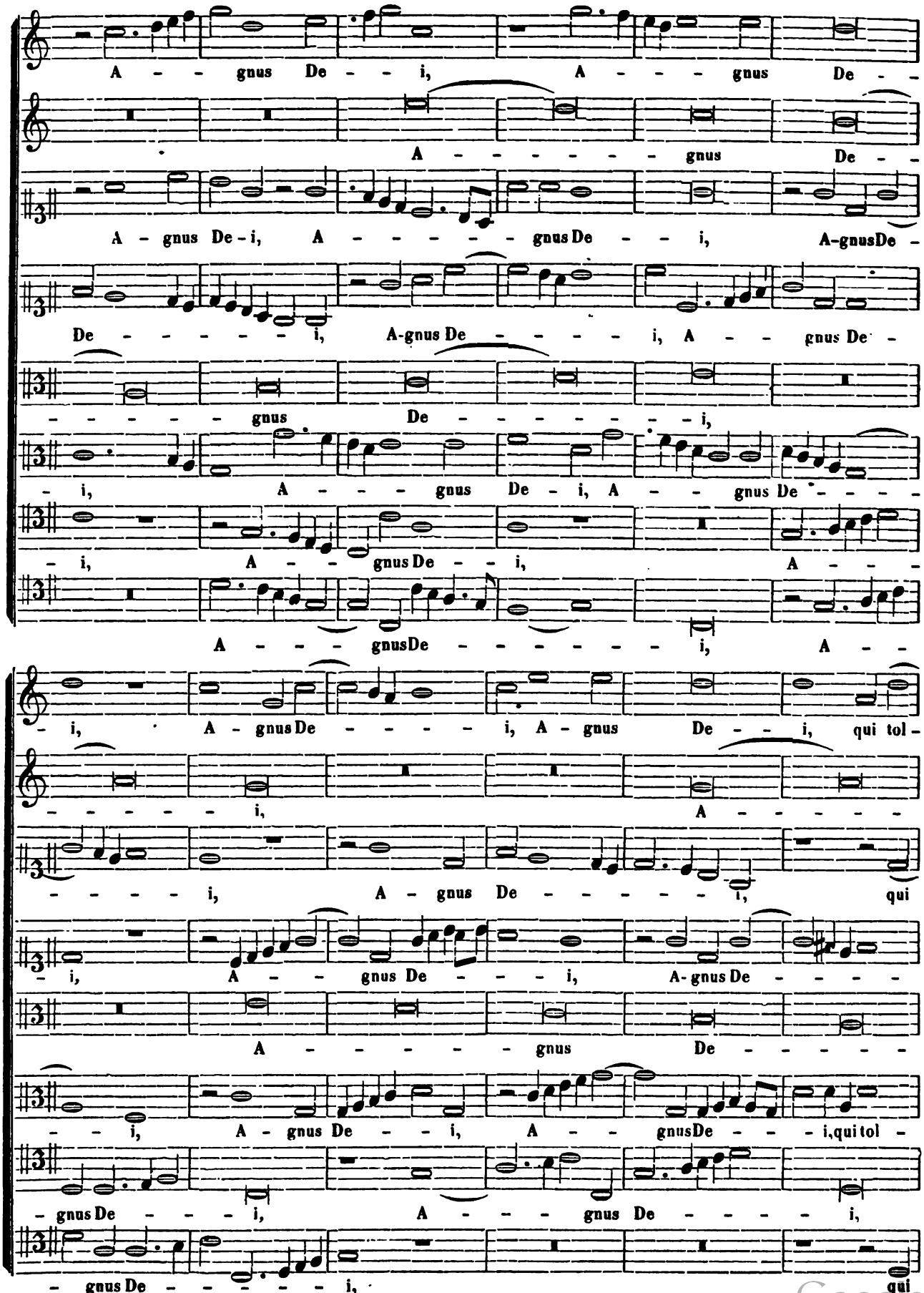


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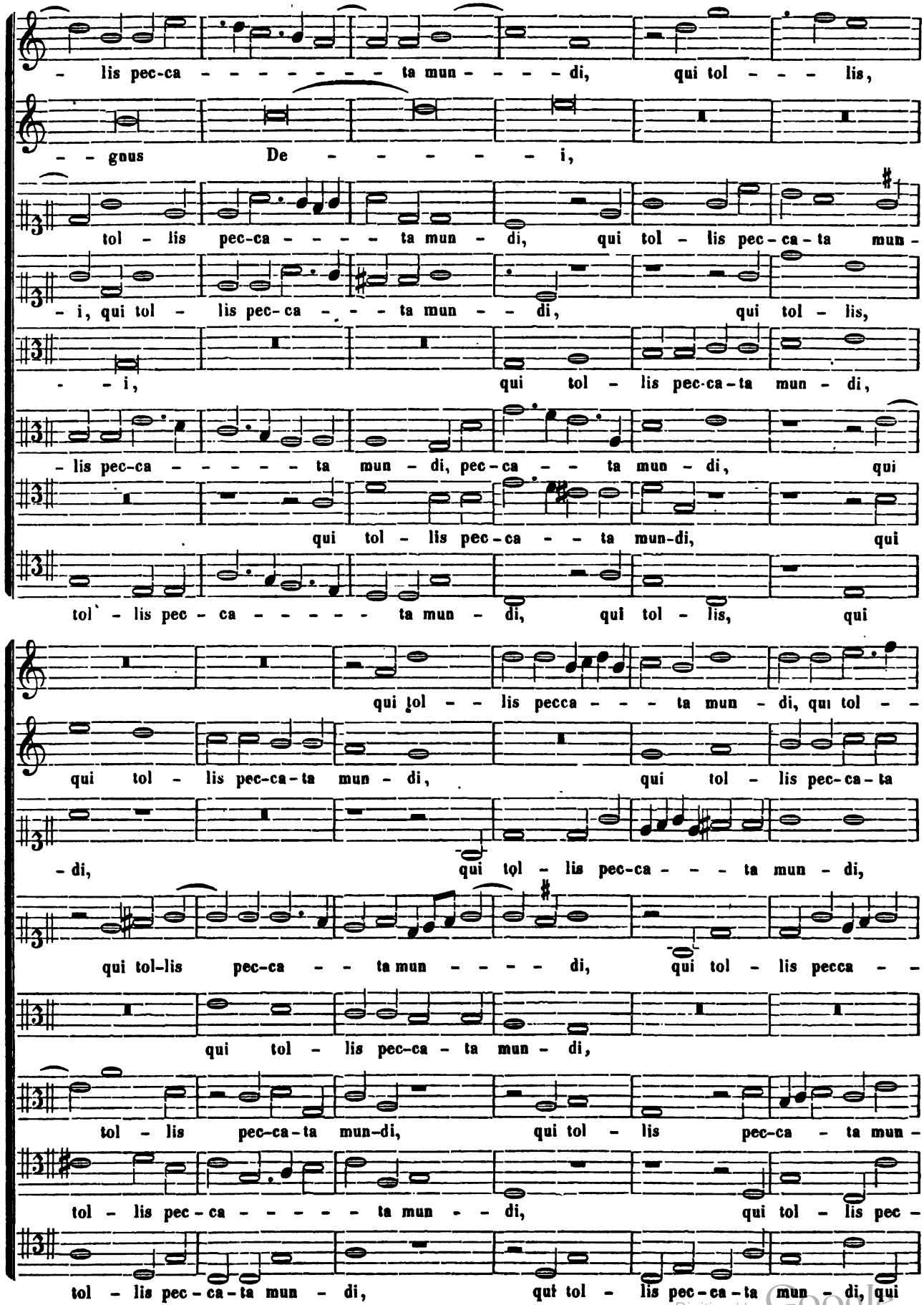


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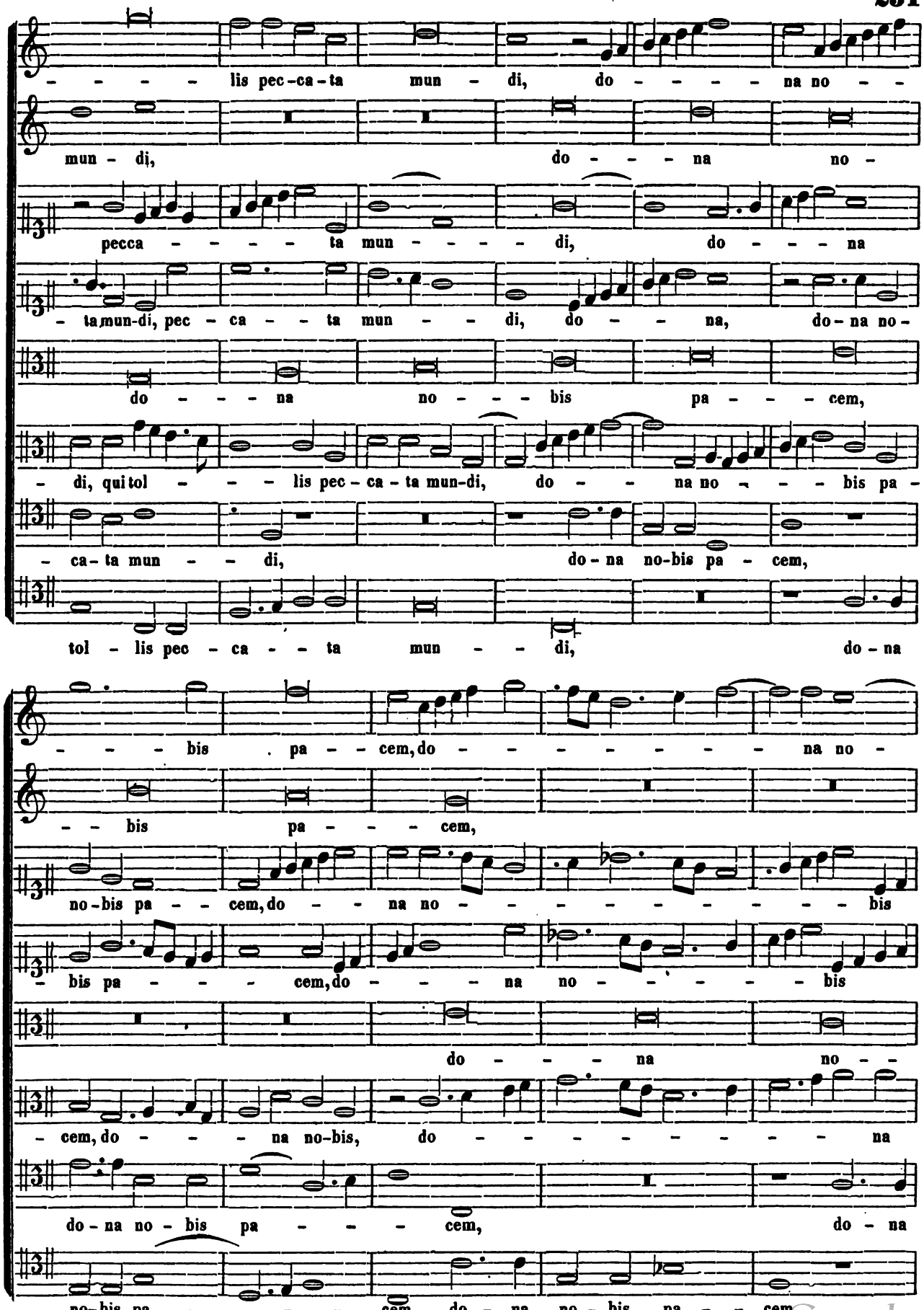




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– – bis pa – – – – cem, do – na no-bis pa – – – – – cem.

do – – na no – – bis pa – – cem.

pa – – – – cem, do – na no-bis pa – – – – cem.

pa – – – – – cem, do – na no – – – bis pa – – cem.

– – bis pa – – – cem.

no-bis pa – cem, do – na no – – bis, do – na no-bis pa – – cem.

no-bis pa – – cem, do – na no – bis pa – – – – – – cem.

do – na no-bis pa – – – – – – – – – cem.

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# VIII.

# MESSA

## Octo Vocum

AUCTORE

## JOANNE LEONE HASLERO.



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# VIII.

# MISSA.

J. L. Hasler.

CHORUS PRIMUS.

CANTUS.

Ky - - - - ri-

ALTUS.

Ky - - - ri - e e-lei - son, Ky - ri-

TENOR.

- Y - - - ri - e e-lei son, Ky - ri-

BASSUS.

Ky - - - - ri-

CHORUS SECUNDUS.

CANTUS.

ALTUS.

TENOR.

BASSUS.

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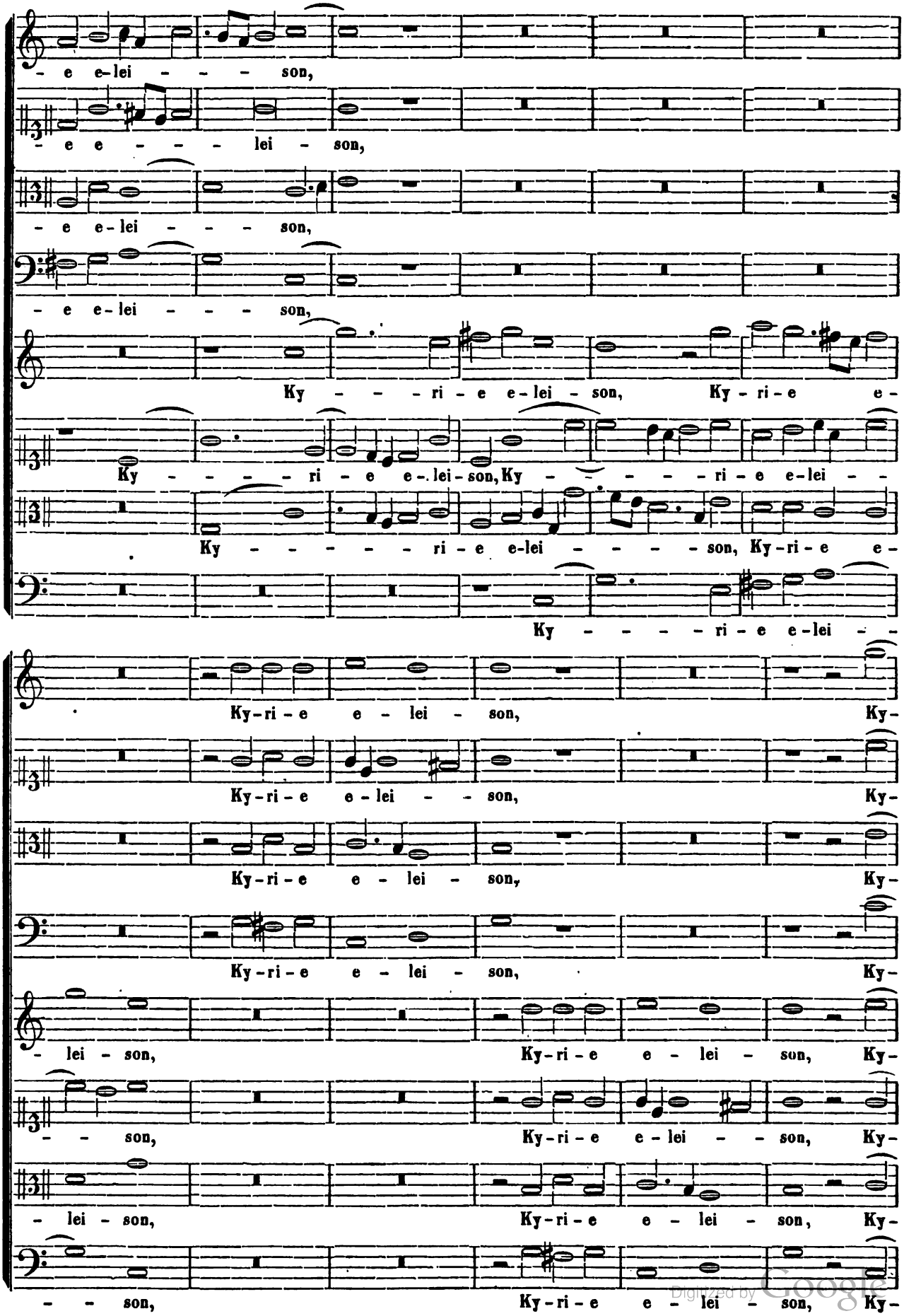


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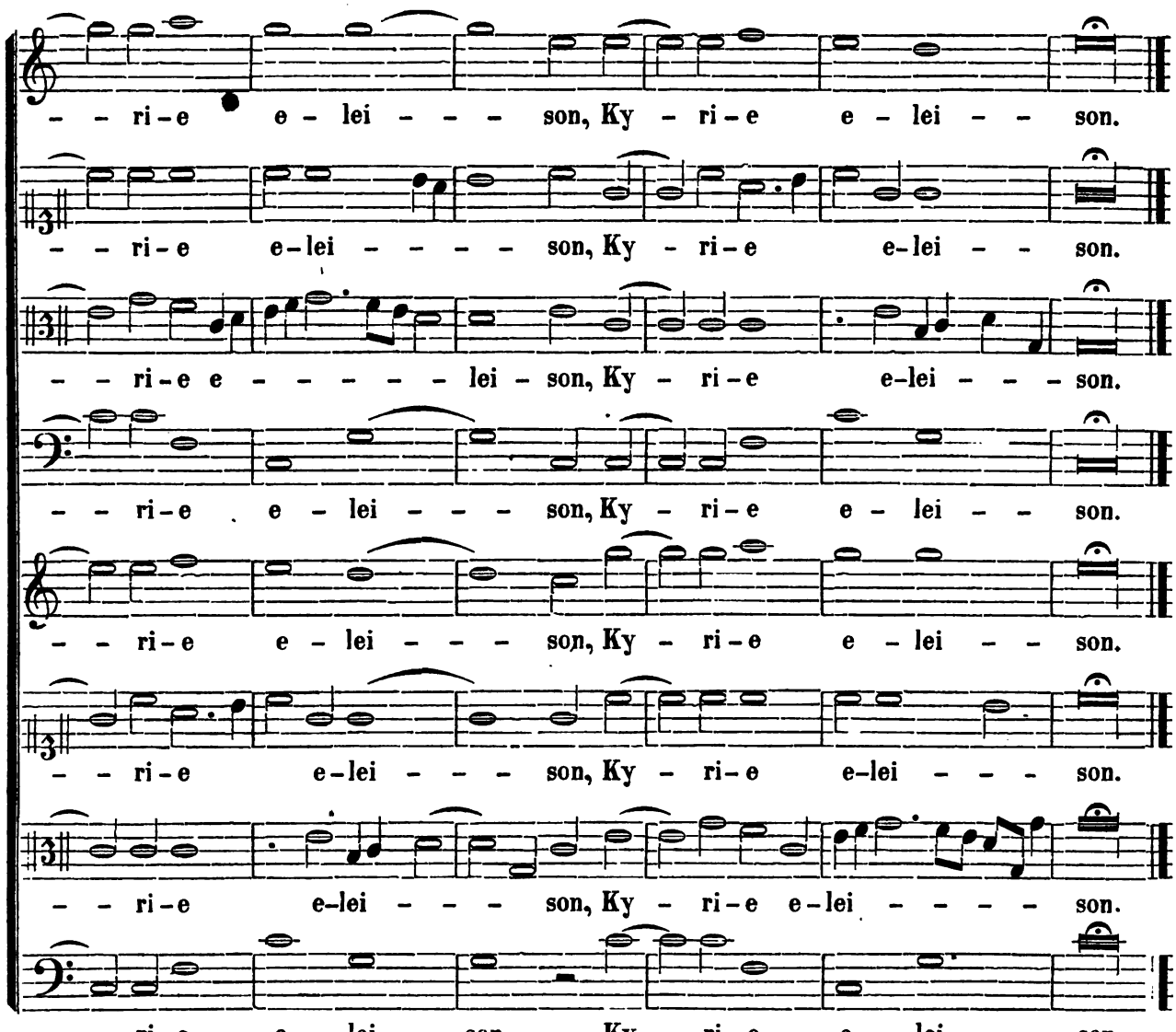
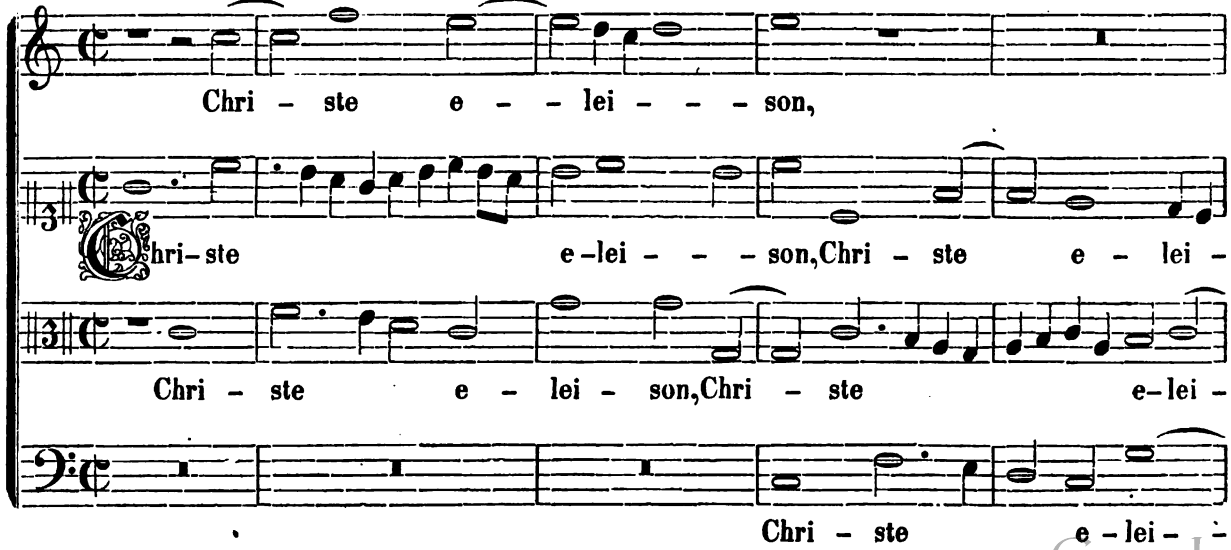



## Quatuor Vocum.

CHORUS PRIMUS.

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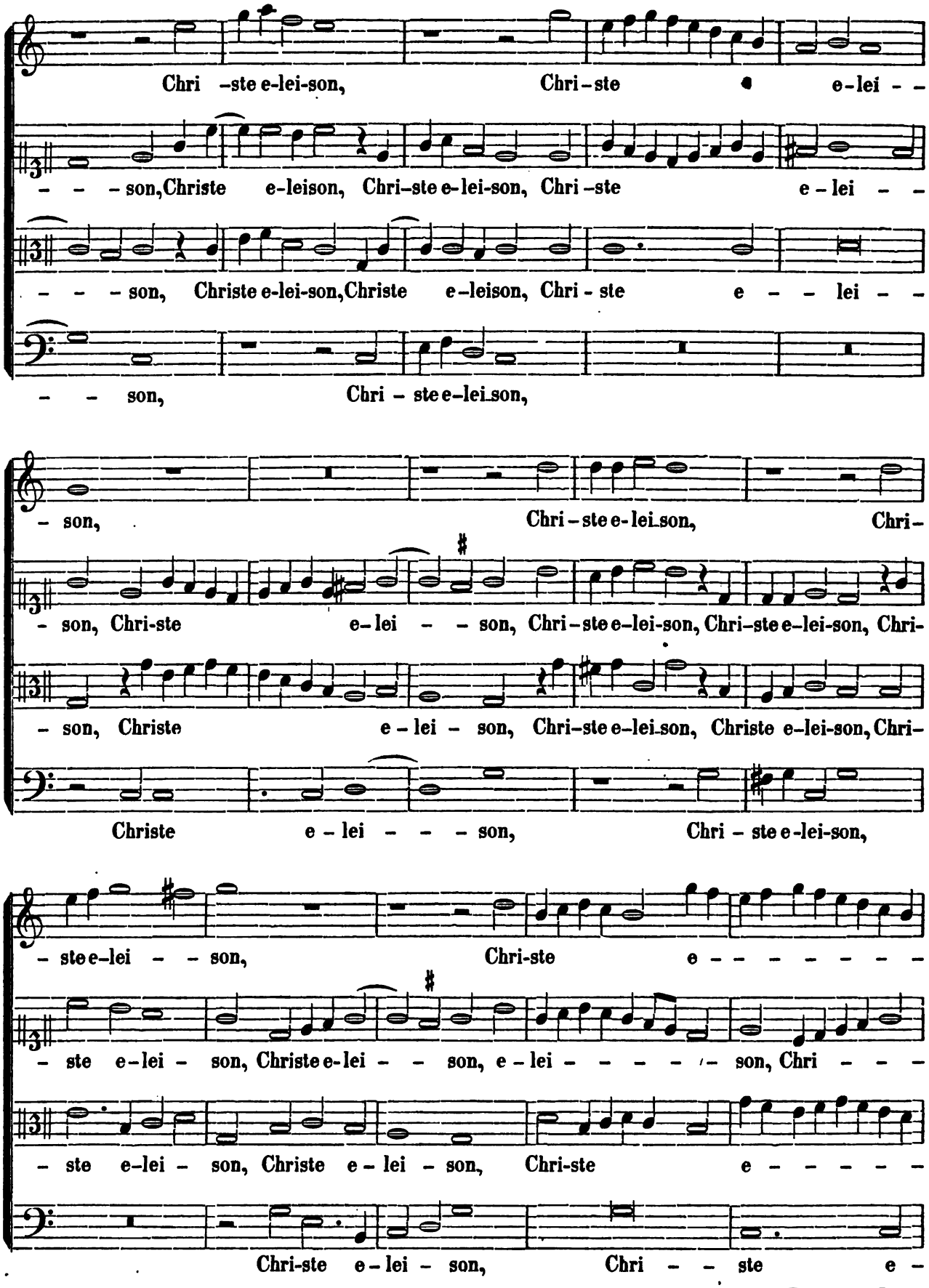


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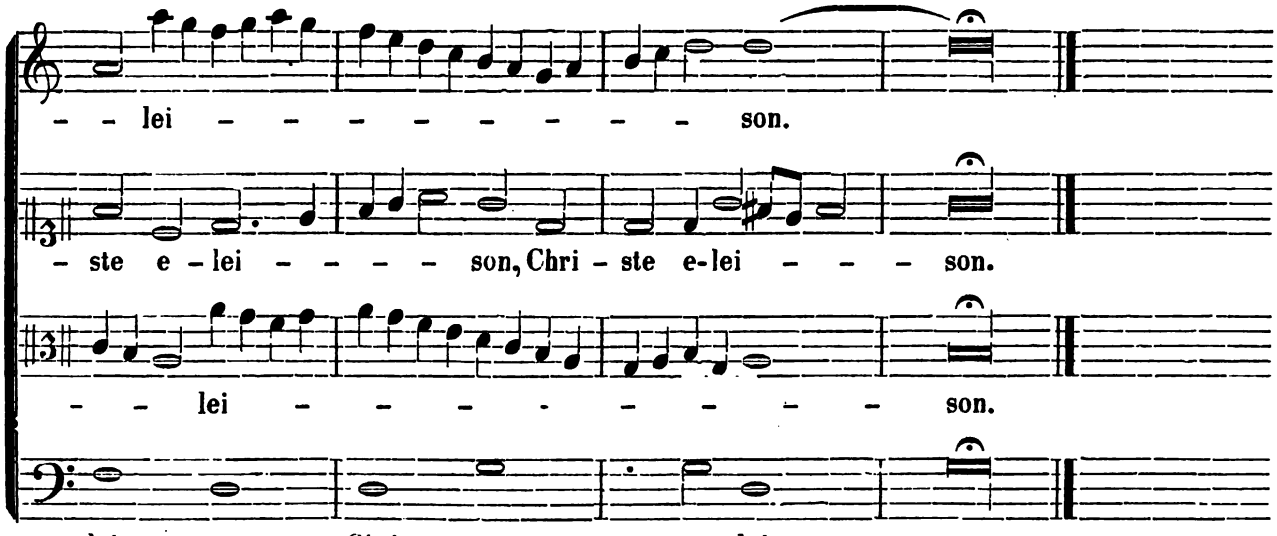


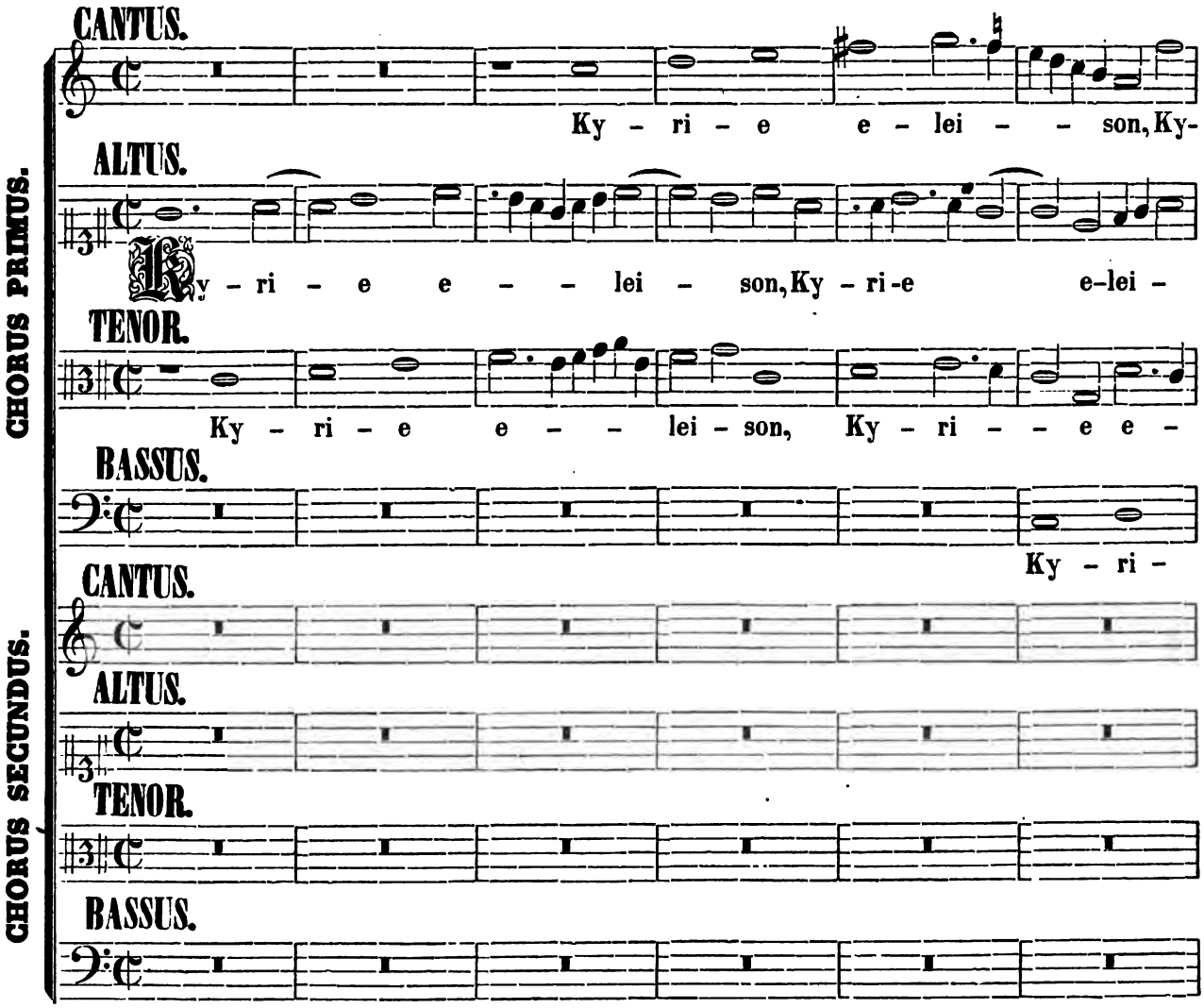



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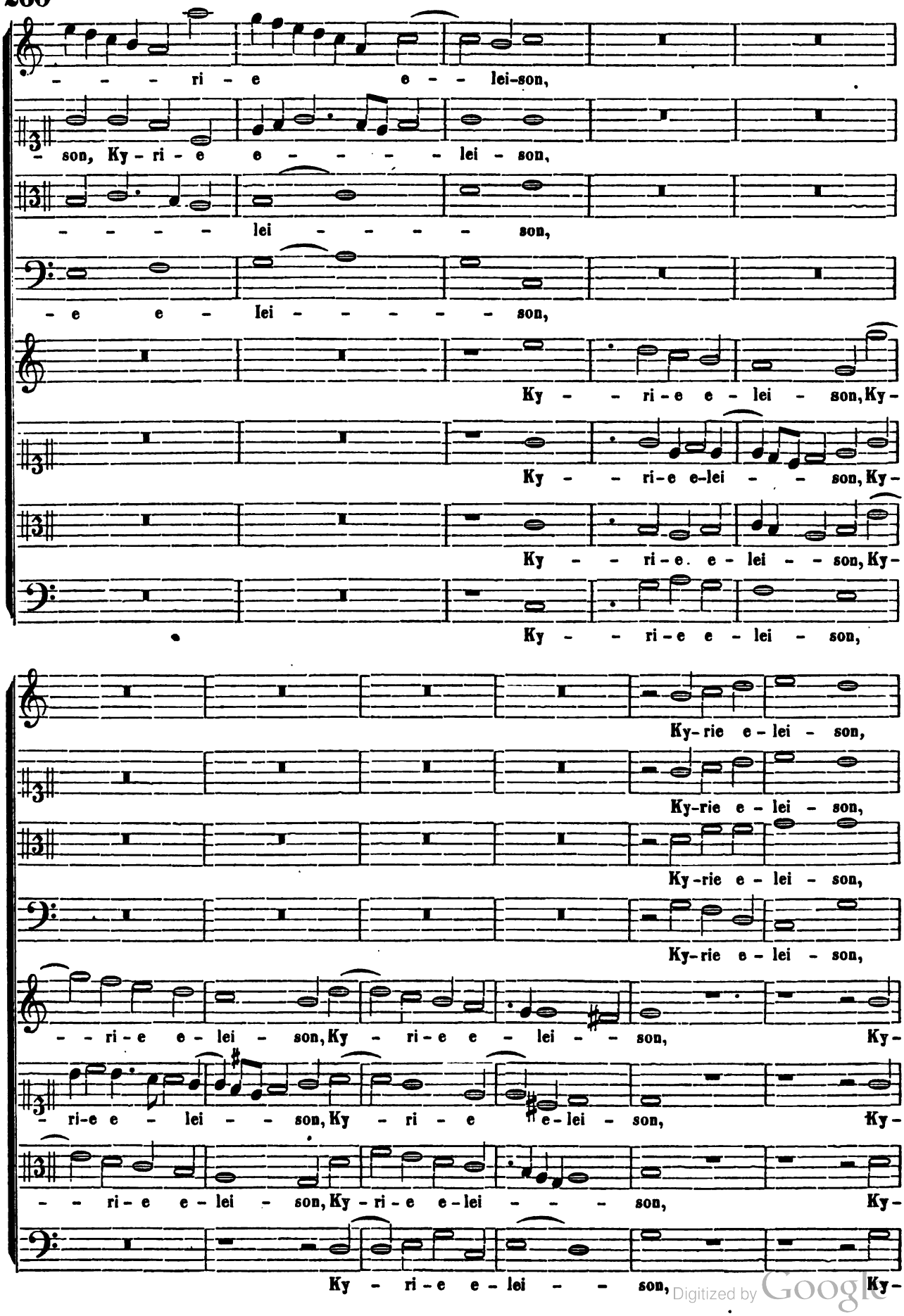


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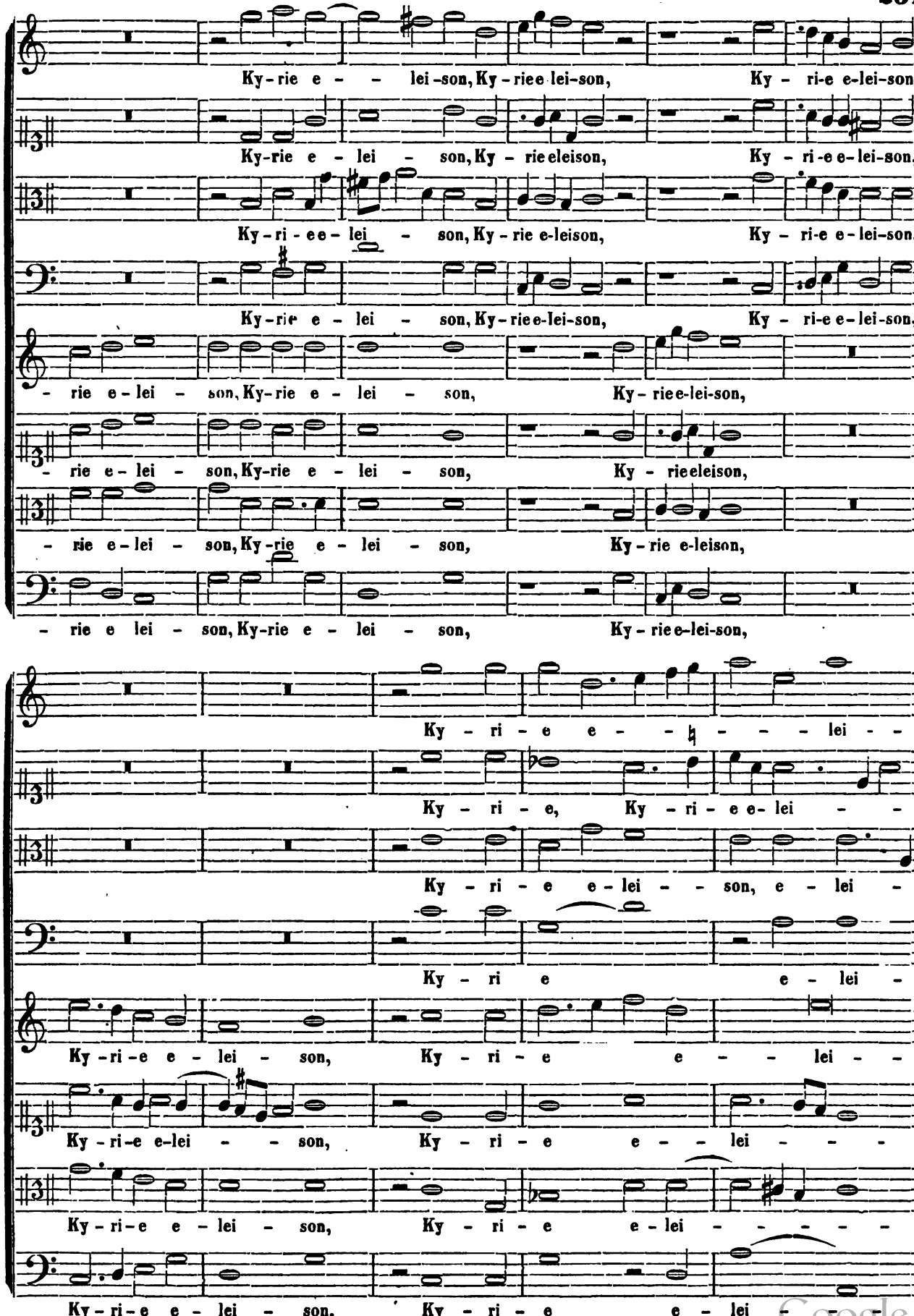


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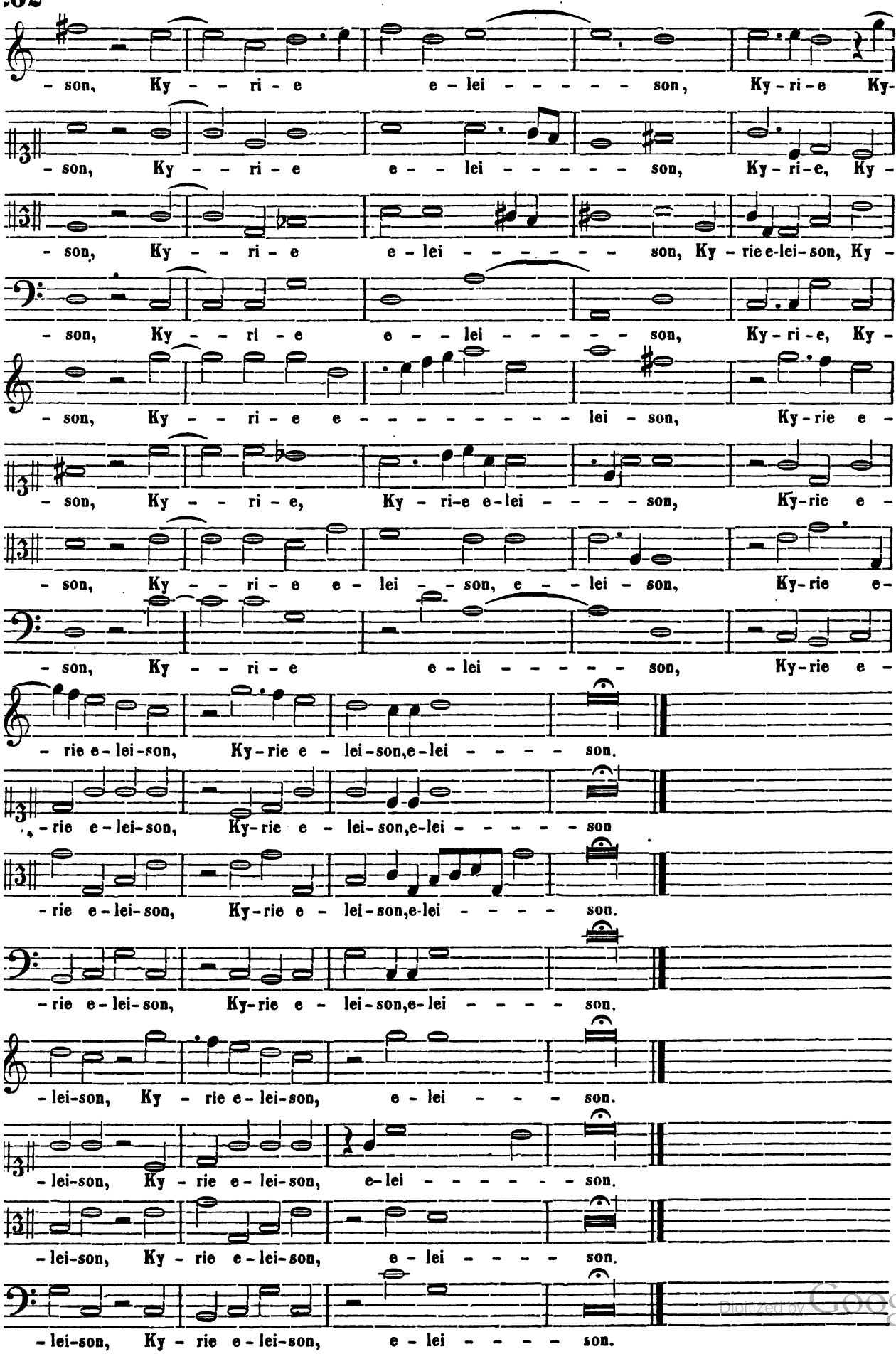


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CHORUS PRIMUS.

CANTUS. Et in ter-ra pax ho-mi-ni-bus

ALTUS. Et in ter-ra pax ho-mi-ni-bus

TENOR. Et in ter-ra pax ho-mi-ni-bus

BASSUS. Et in ter-ra pax ho-mi-ni-bus

CHORUS SECUNDUS.

CANTUS. Et in ter-ra pax ho-mi-ni-bus

ALTUS. Et in ter-ra pax ho-mi-ni-

TENOR. Et in ter-ra pax ho-mi-ni-

BASSUS. Et in ter-ra pax ho-mi-ni-

Et in ter-ra pax ho-mi-ni-

bo-nae vo-lun-ta-tis. Lau-da-mus te, be-ne-di-ci-mus te,

bo-nae vo-lunta-tis. Lau-da-mus te, be-ne-di-ci-mus te,

bo-nae vo-lun-ta-tis. Lau-da-mus te, be-ne-di-ci-mus te,

bo-nae vo-lun-ta-tis. Lau-da-mus te, be-ne-di-ci-mus te,

-bus bo-nae vo-lun-ta-tis. Lau-da-mus te, lau-

-bus bo-nae vo-lun-ta-tis. Lau-da-mus te, lau-

-bus bonae vo-lun-ta-tis. Lau-da-mus te, lau-

-bus bo-nae vo-lun-ta-tis. Lau-da-mus te, lau-

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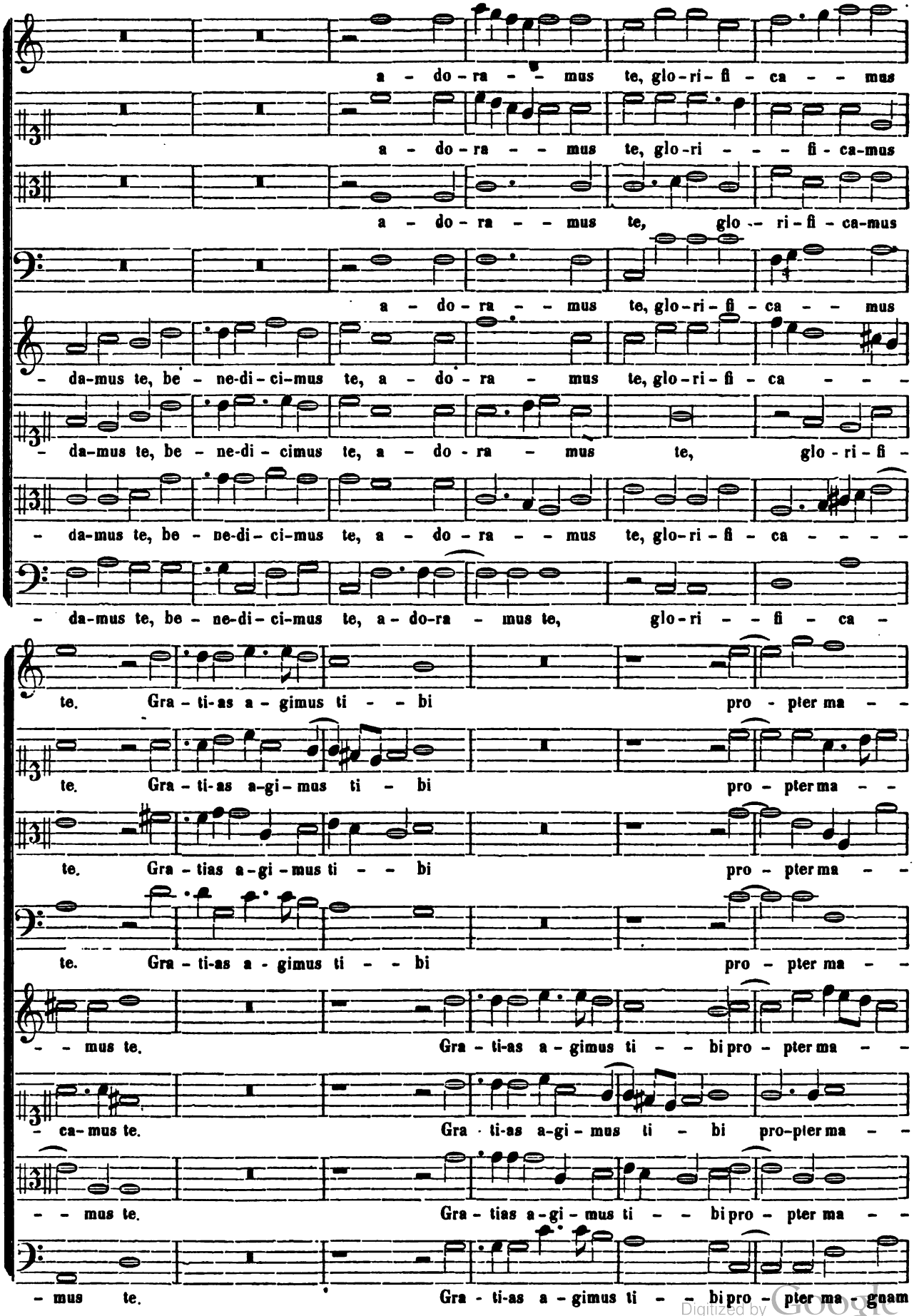


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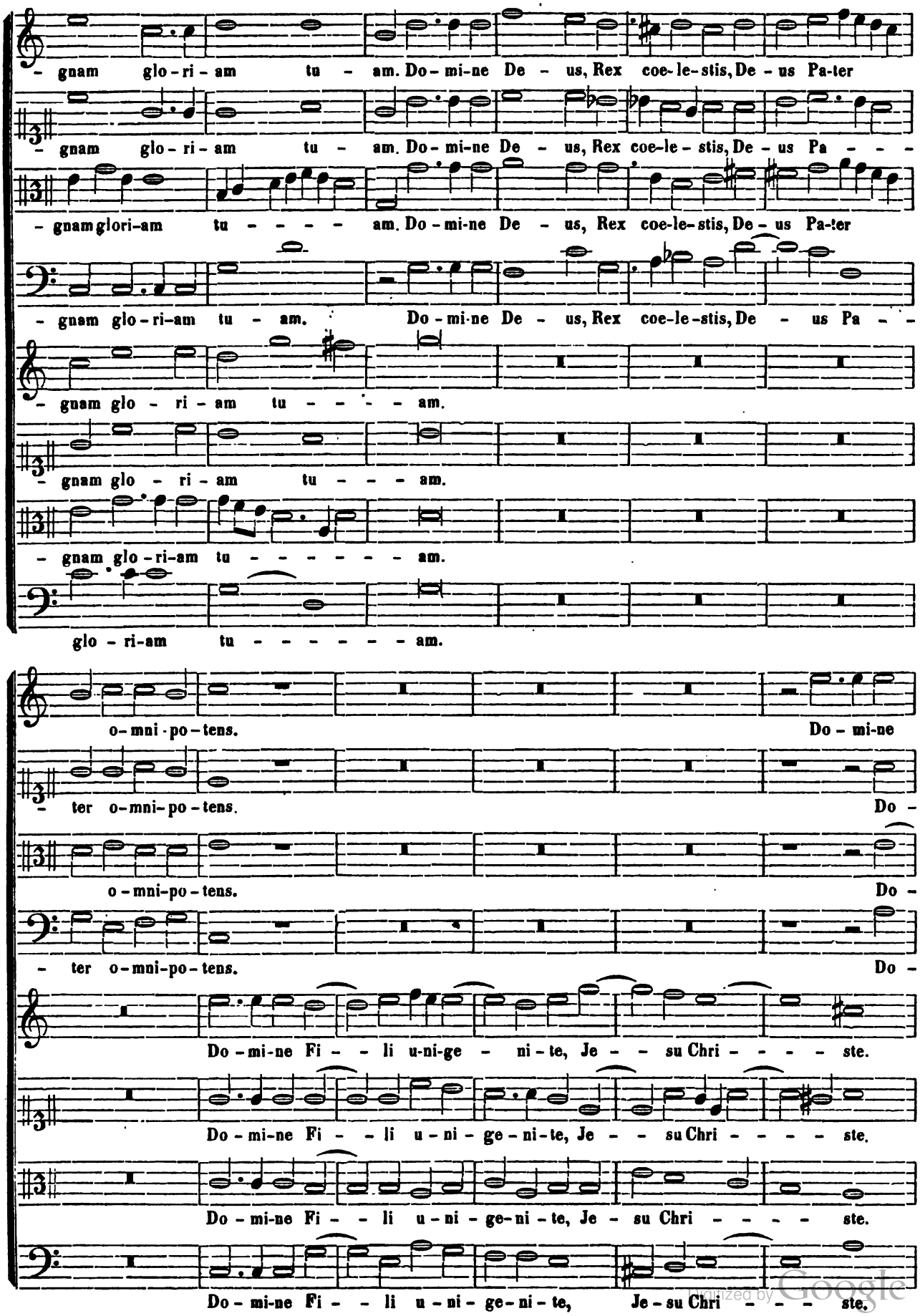


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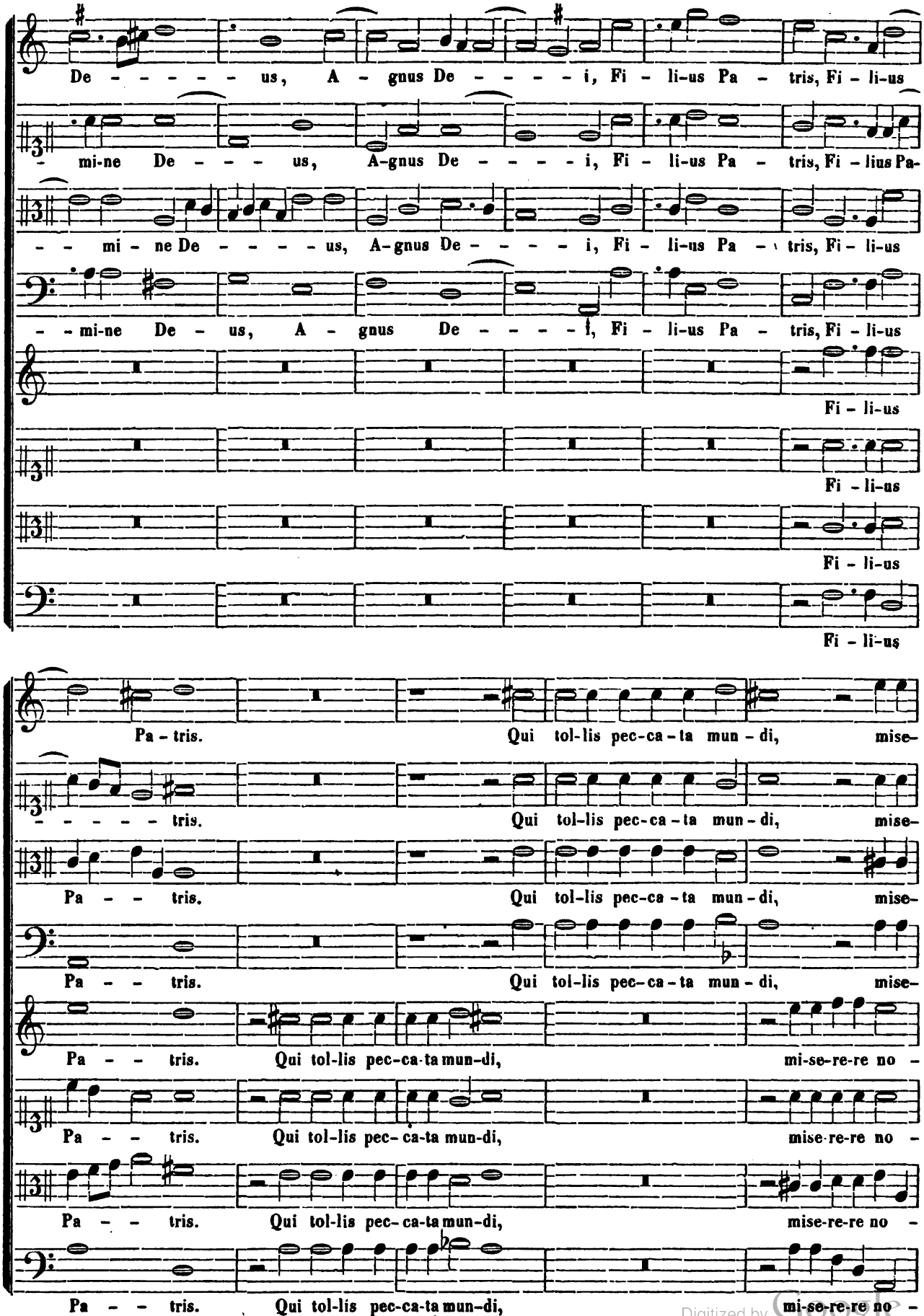


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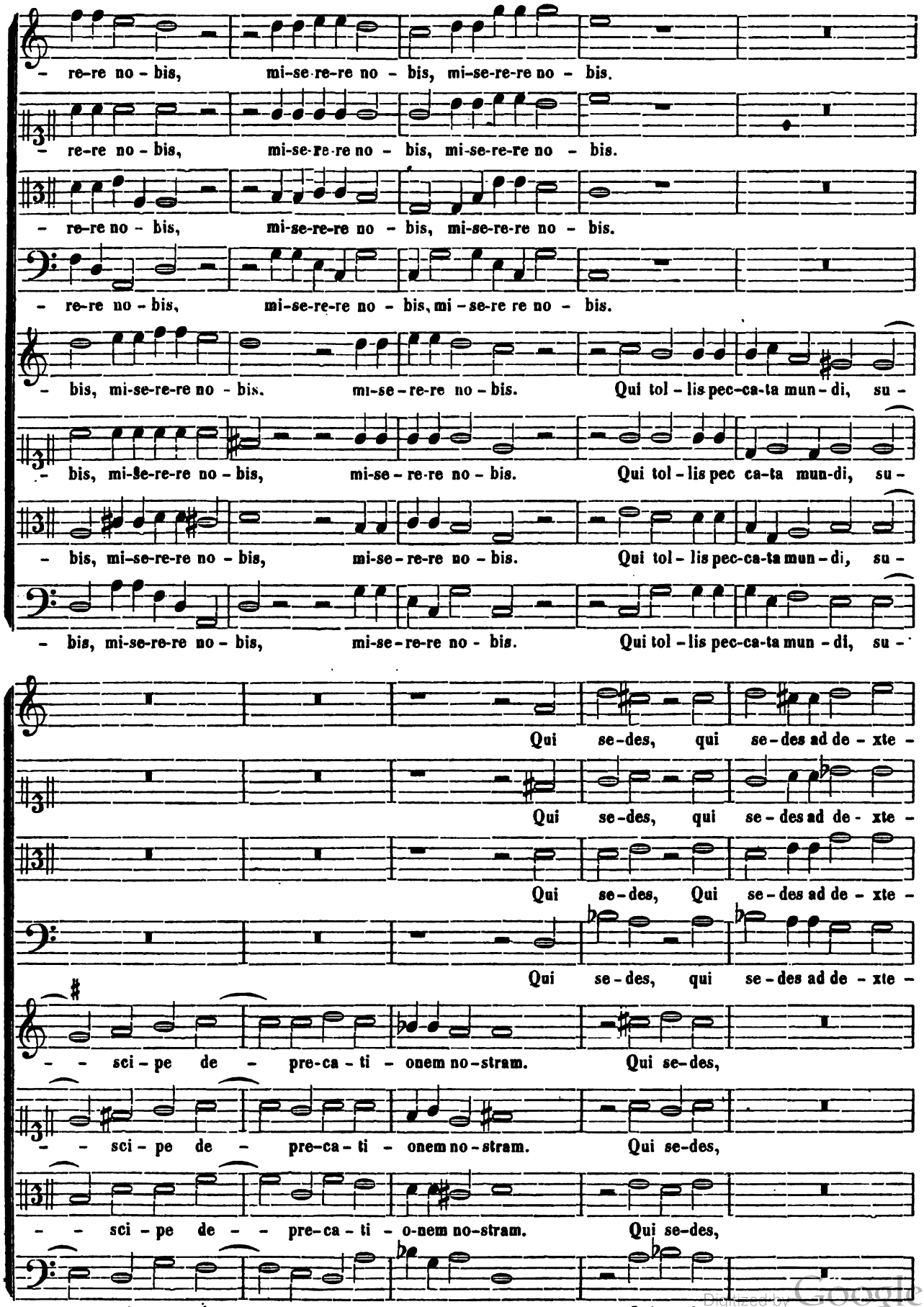


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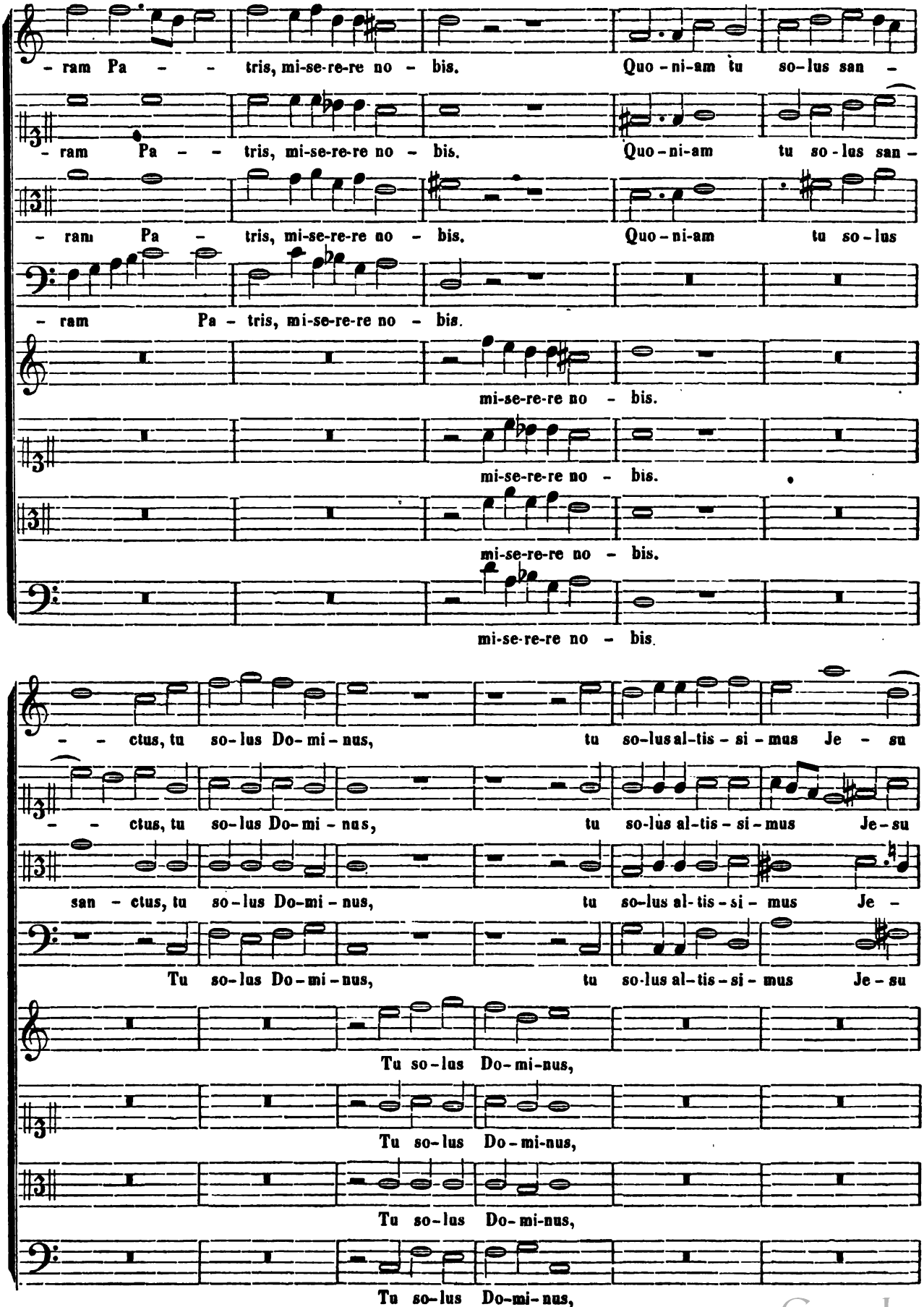


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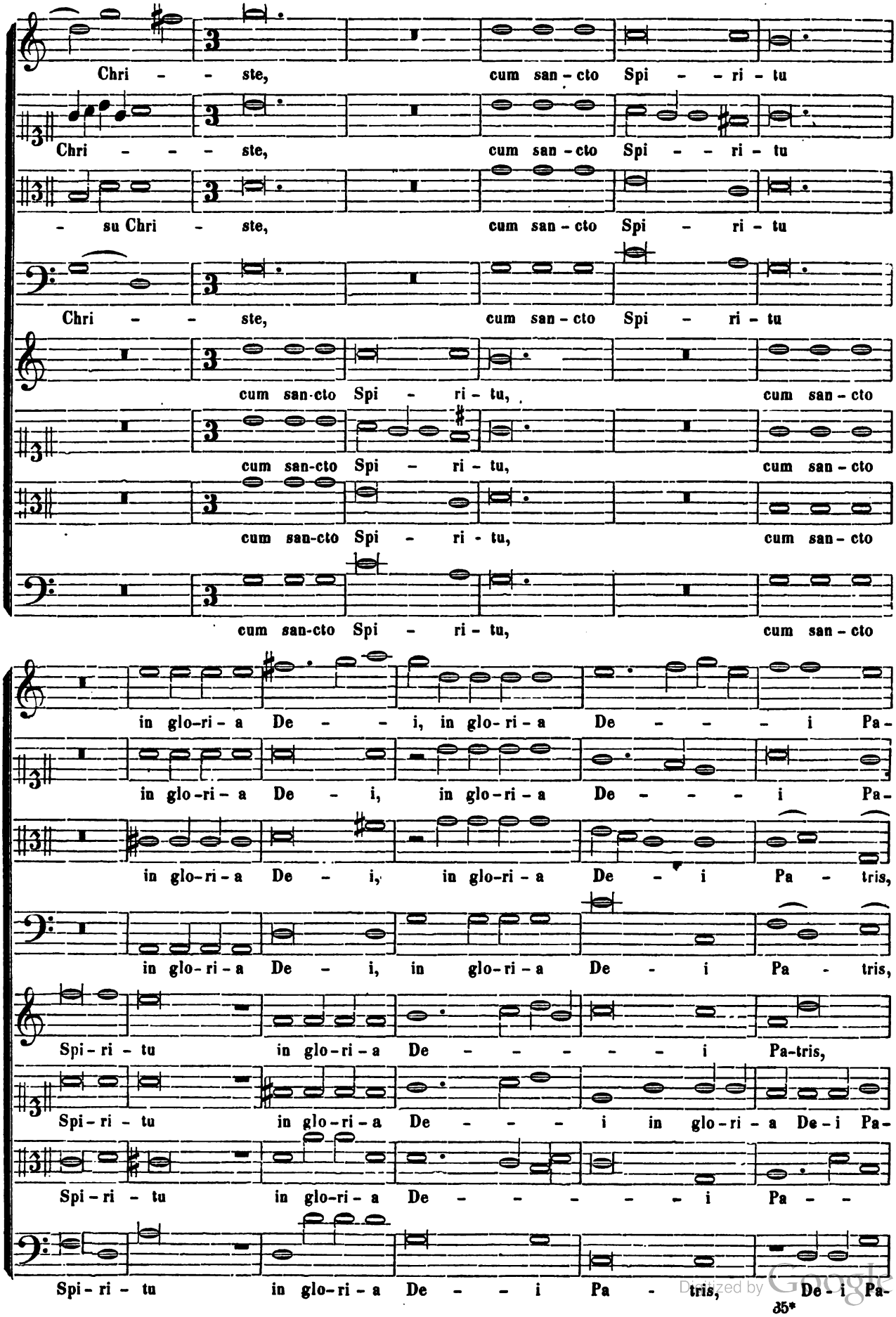


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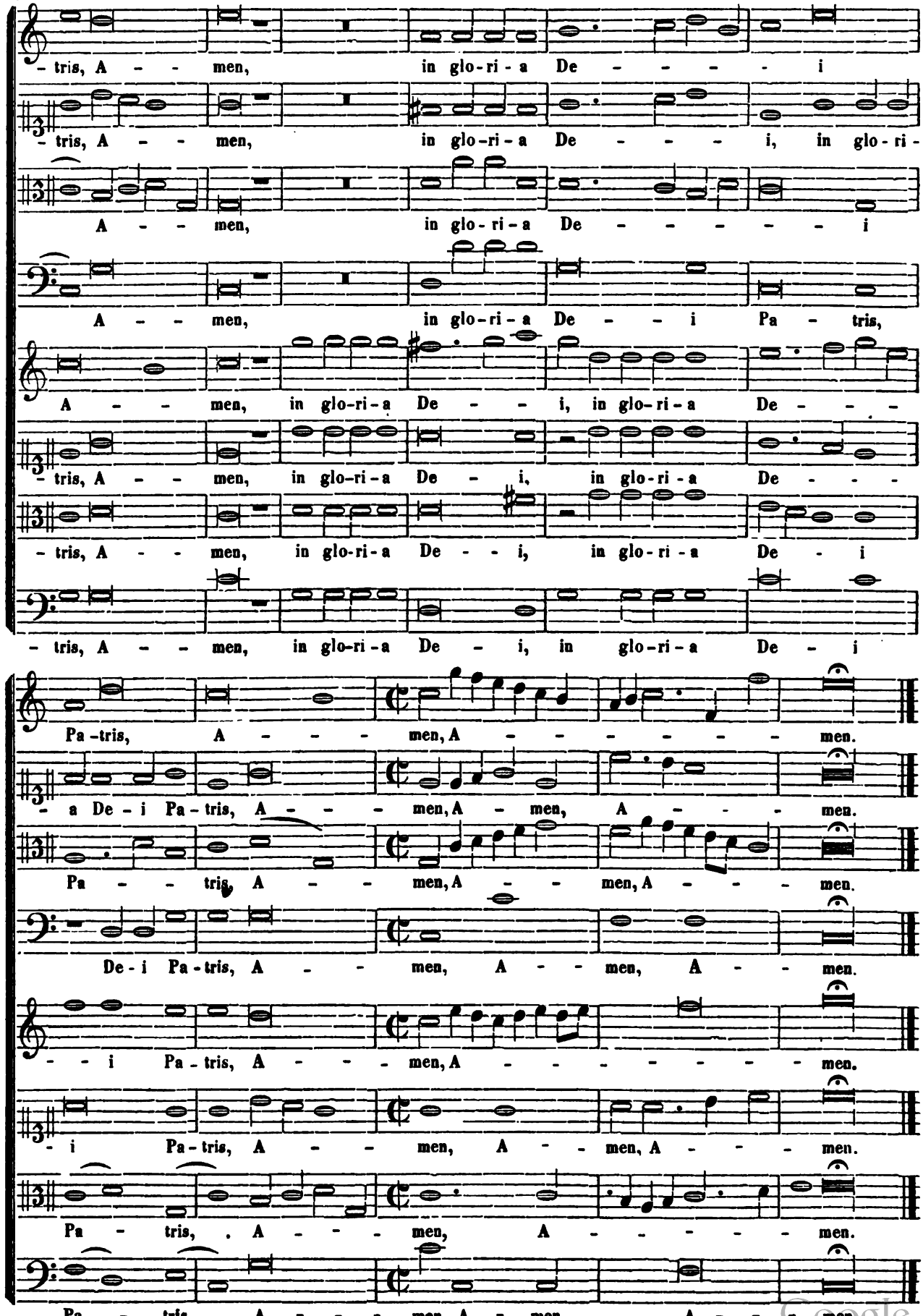


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CHORUS PRIMUS.

CANTUS.

ALTUS. Pa – trem o-mni-po-

TENOR. A-trem o-mni-po-ten - tem, Pa-trem o-mni-po-

BASSUS. Pa-trem o – mni-po – ten – tem, o –

CHORUS SECUNDUS.

CANTUS. Pa – trem o-mni-po-

ALTUS.

TENOR.

BASSUS.

– ten – – – tem, fa-ctorem coe – – –

– ten – – – tem, fa-ctorem coe – li et

– mni-po-ten – tem, fa – ctorem coe – – –

– ten – – – tem, fa-ctorem coe – li

Pa – trem o–mnipo-ten – tem, omnipoten – – – – tem, fa – ctorem

Pa – trem o–mni – po – ten – – – – tem, fa – ctorem

Pa – trem o-mni-po-ten – – – – – tem, fa – ctorem

Pa – trem o-mni-po – ten – tem, fa – ctorem

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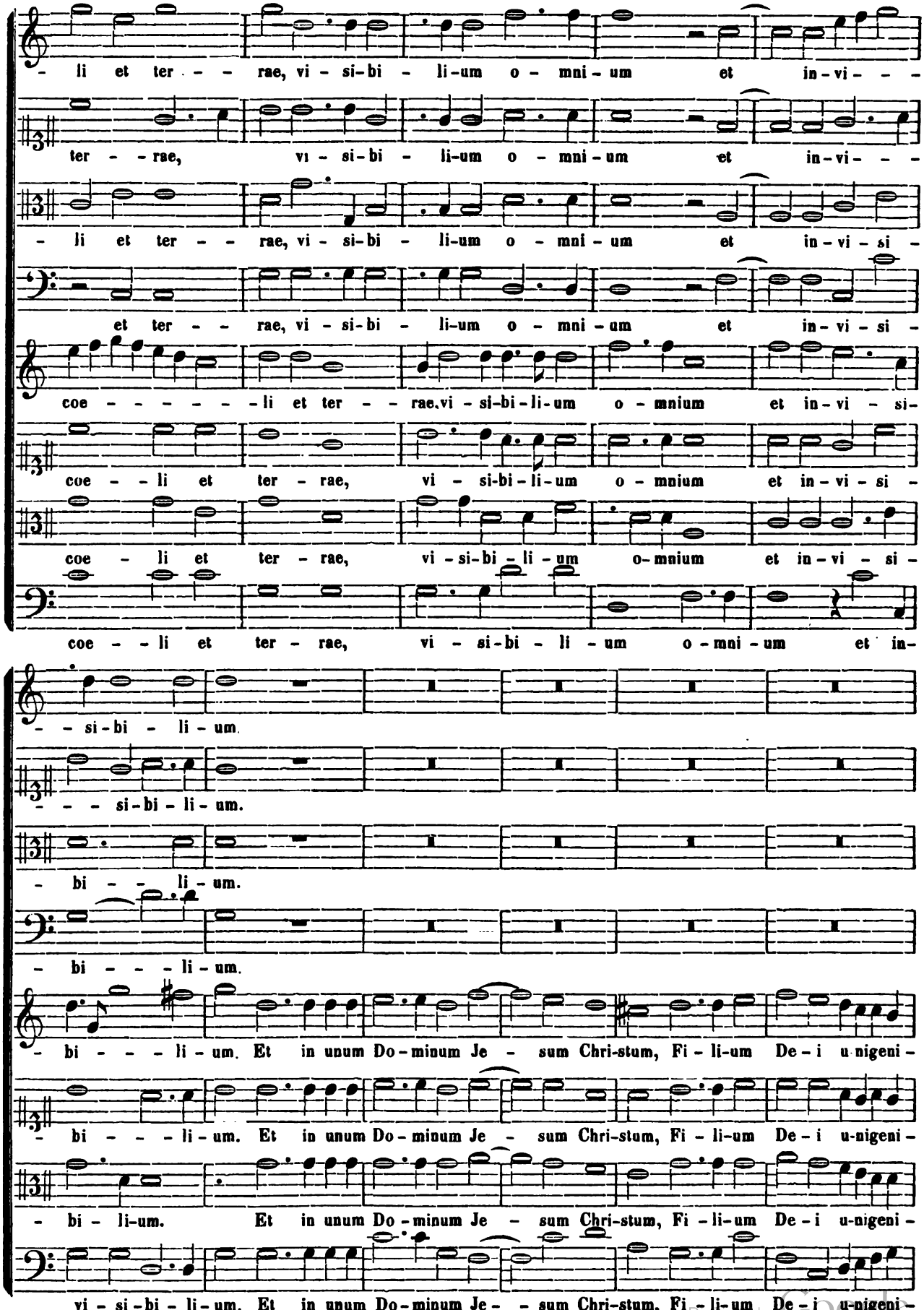


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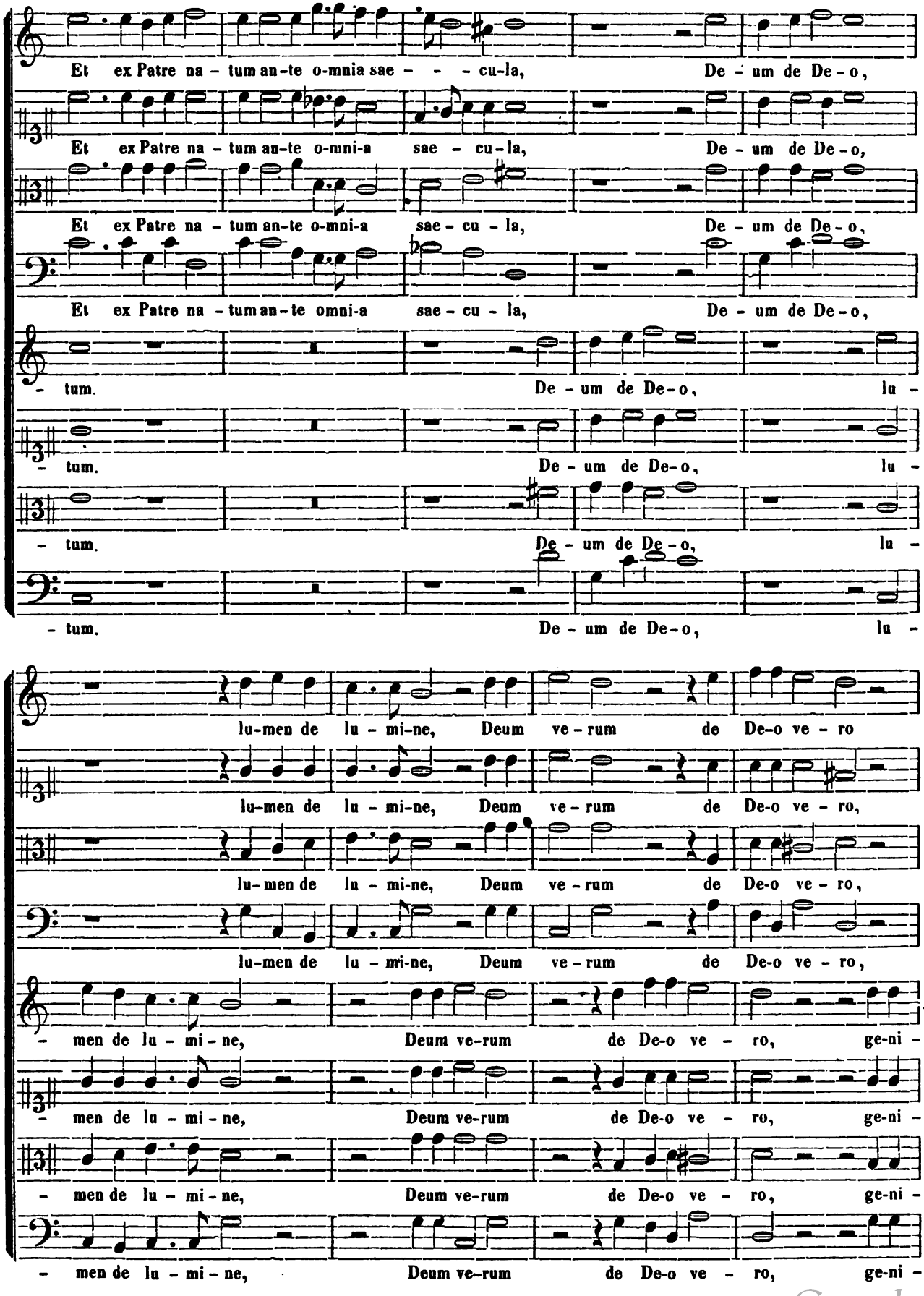


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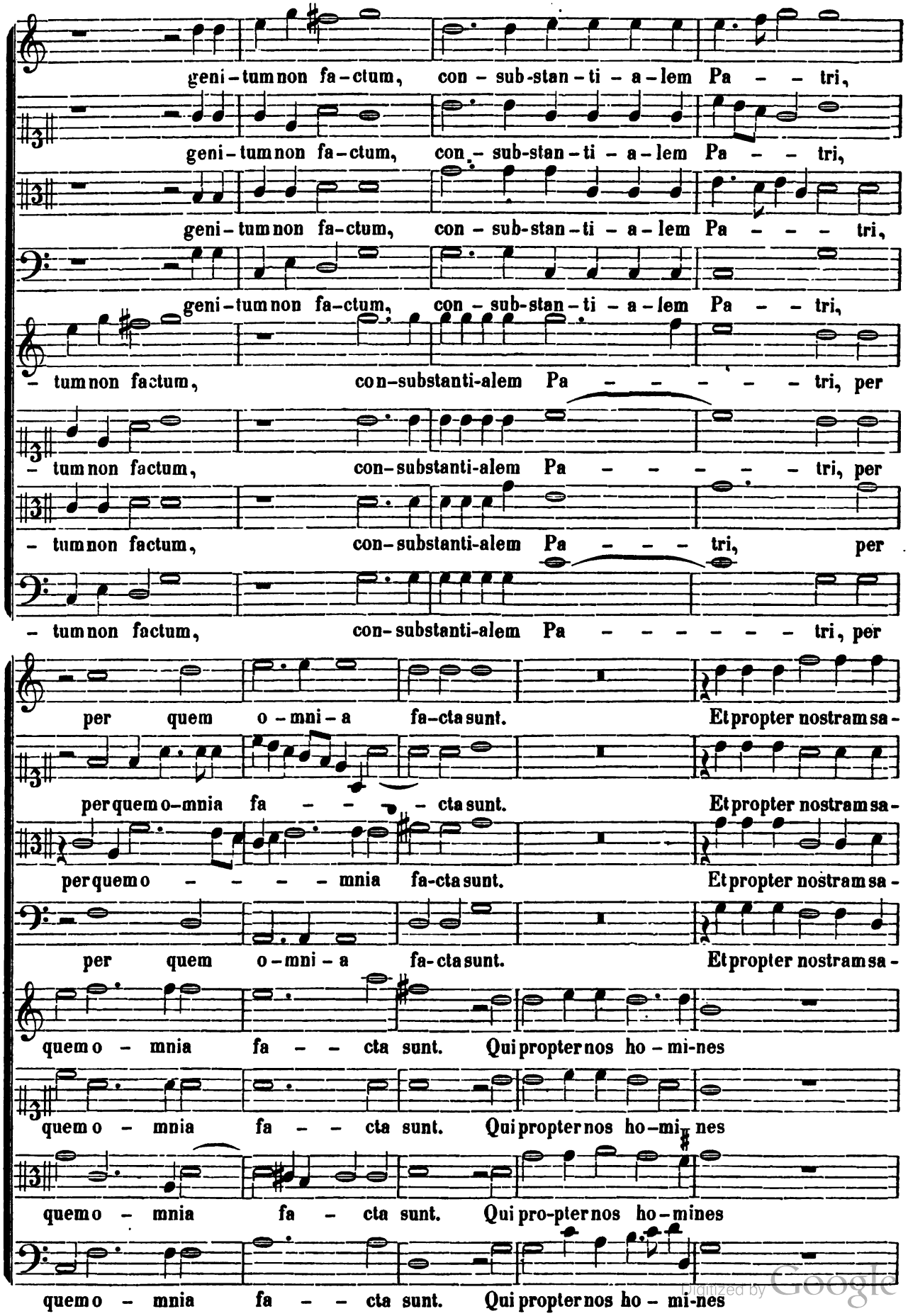


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- lu - tem de - scen-dit, de - scendit de coe - - - - - lis.

- lu - tem descen-dit, de-scen - dit, de-scen - • dit de coe - - - - - lis.

- lu - tem de - scen-dit, descen-dit, de coe-lis, de coe - - - - - lis.

- lu - tem de - scen - dit, de - scen-dit de coe - - - - lis.

de - scen - dit, de - scen - dit, descendit, de coe - - - - lis.

de - scen - dit, descen- dit de coe - lis, de coe - - lis.

de - scen-dit, descen - dit de coe - lis, de coe - lis, de coe - lis.

de - scen-dit, de - scen - dit de coe - lis, de coe - - lis.

Et in - car-na - - - tus est de Spi - - - ri - tu san - cto ex Ma - ri -

Et in - car - na - - - tus est de Spi - - - ri - tu san - cto ex Ma - ri -

Et in - car - na - - - tus est de Spi - - - ri - tu san - cto ex Ma - ri -

Et in - car - na - - - tus est de Spi - - - ri - tu san - cto ex Ma - ri -

Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma - ri -

Et in - car - na - tus est de Spi - ri - tu san - - cto ex Ma - ri -

Et in - car - na - tus est de Spi - - - ri - tu san - - cto ex Ma - ri -

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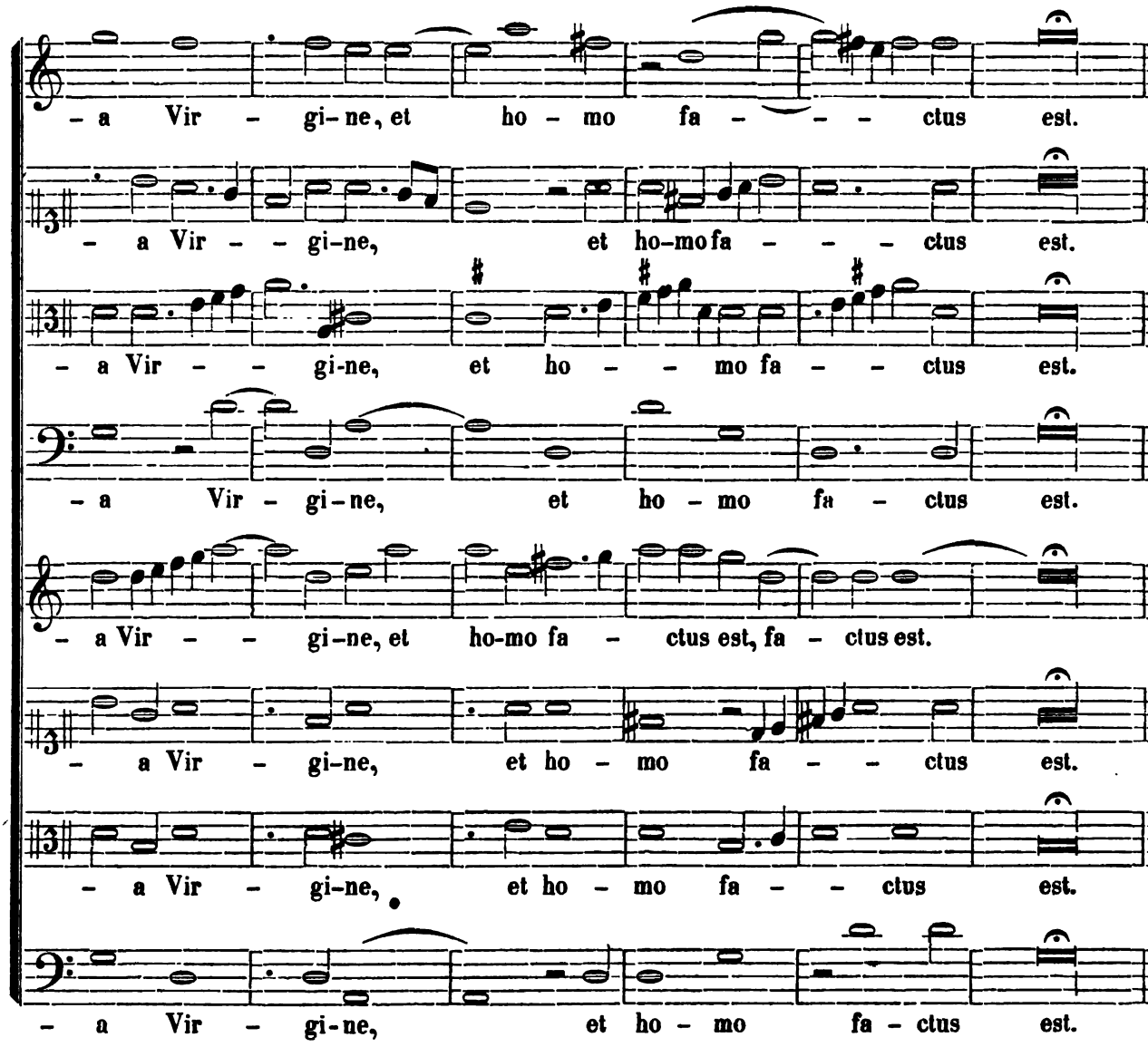


**Quatuor Vocum.**

**CHORUS PRIMUS.**

**CANTUS.**

Cru – ci – fi – xus e – ti – am pro no – – bis,

**ALTUS.**

Cru-ci – fi – xus e – ti – am pro no – – bis,

**TENOR.**

Cru – ci – fi–xus e – ti – am pro no –

**BASSUS.**

Cru – ci – fi–xus e – ti – am pro no –

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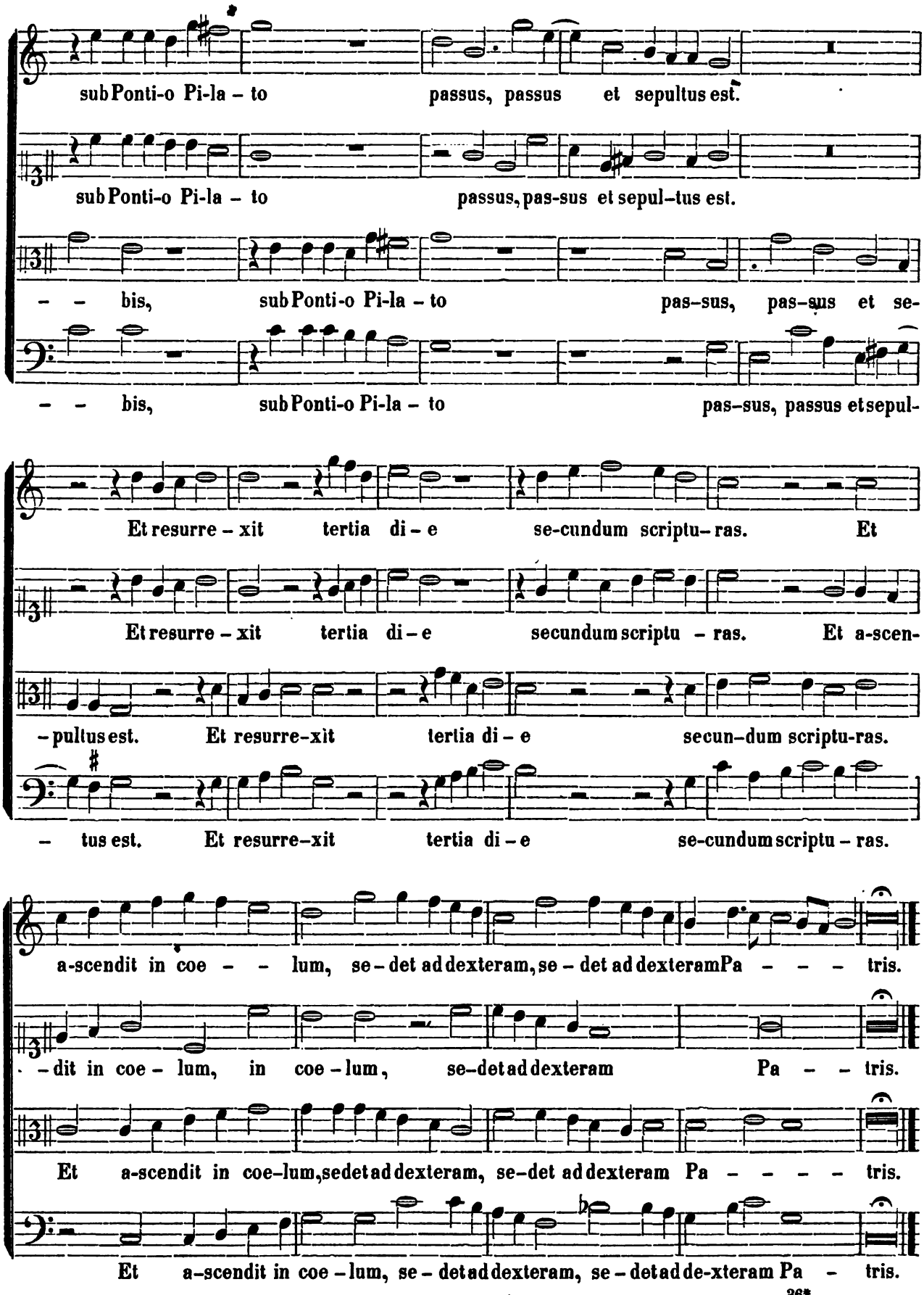




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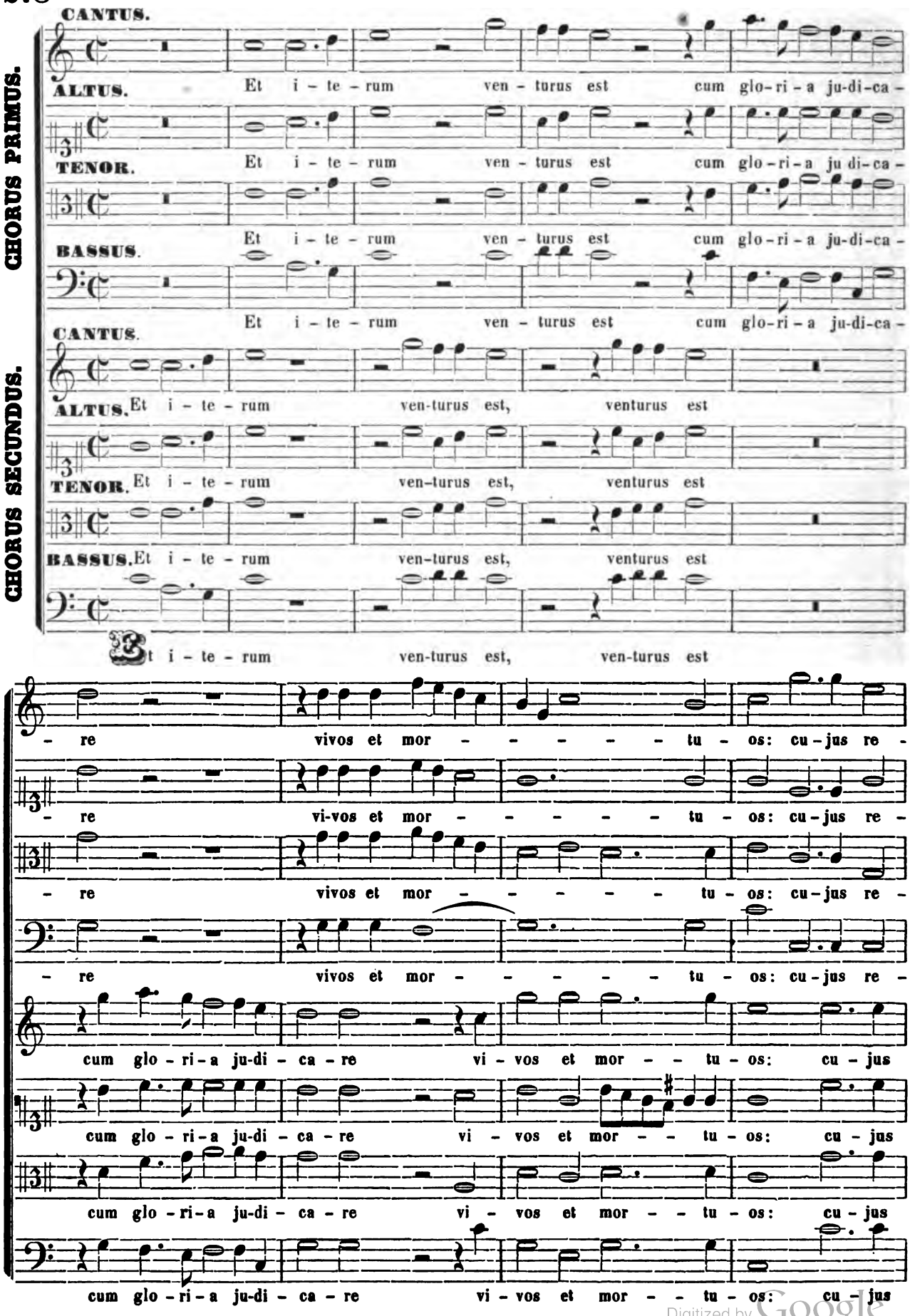


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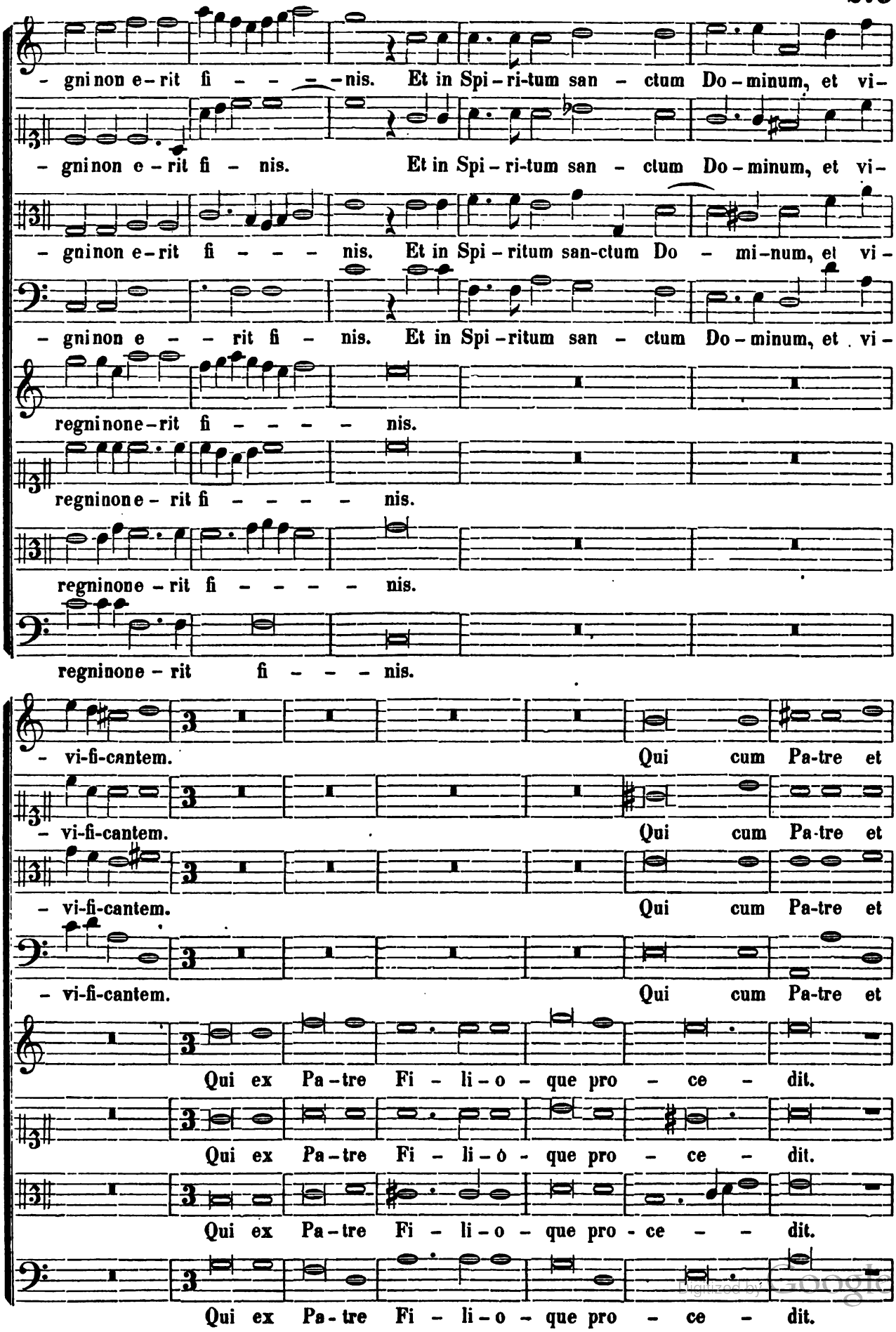


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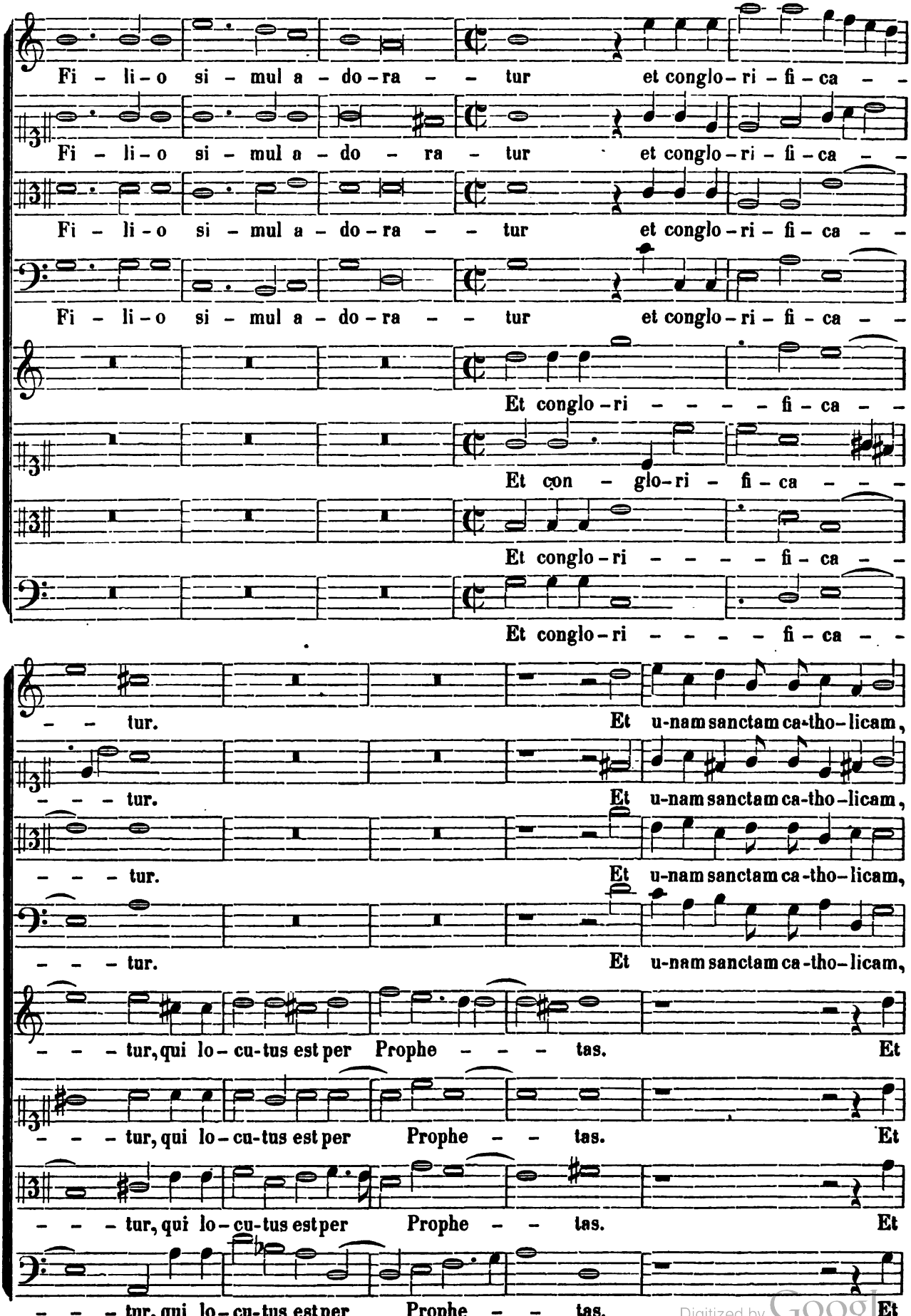


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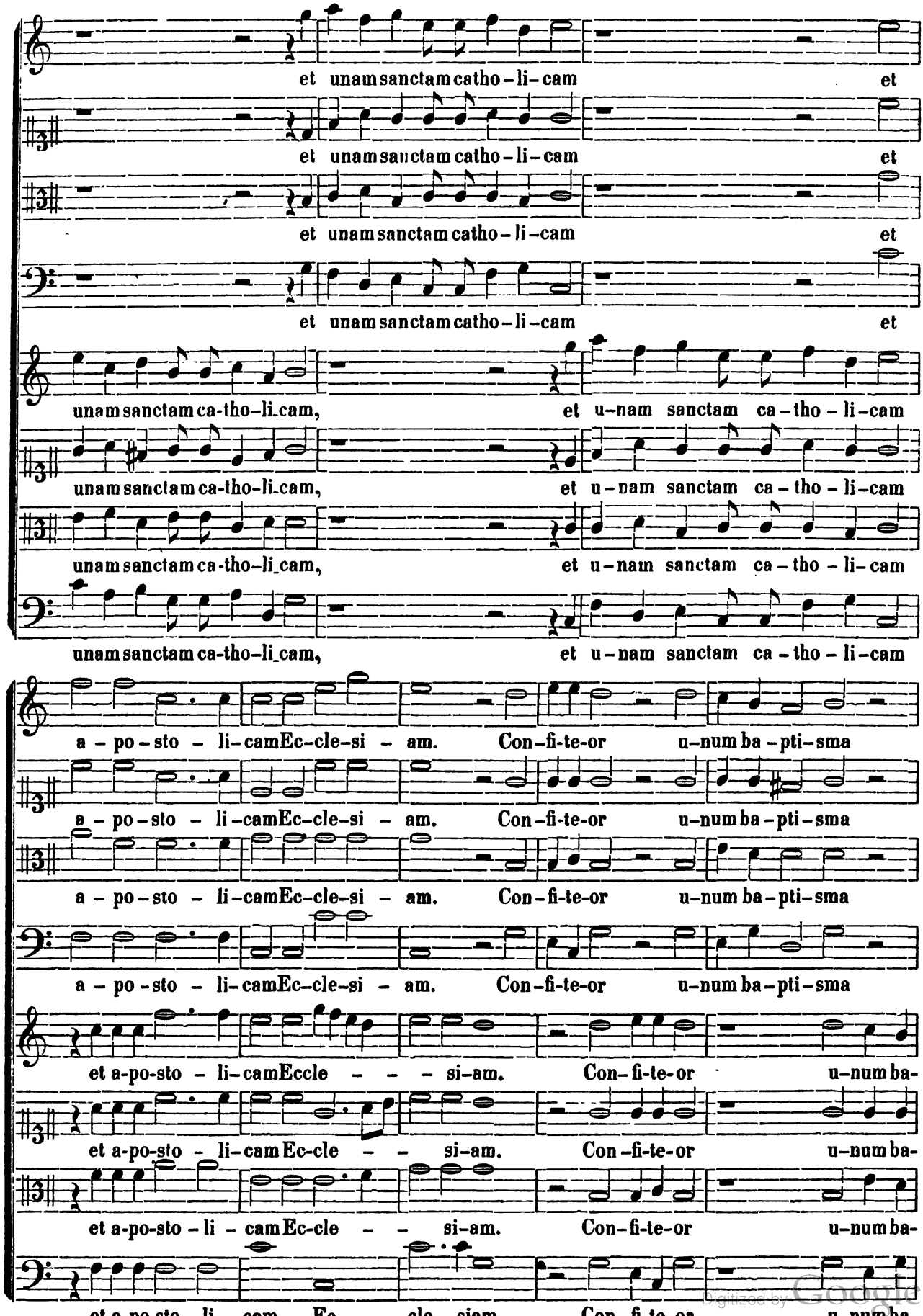


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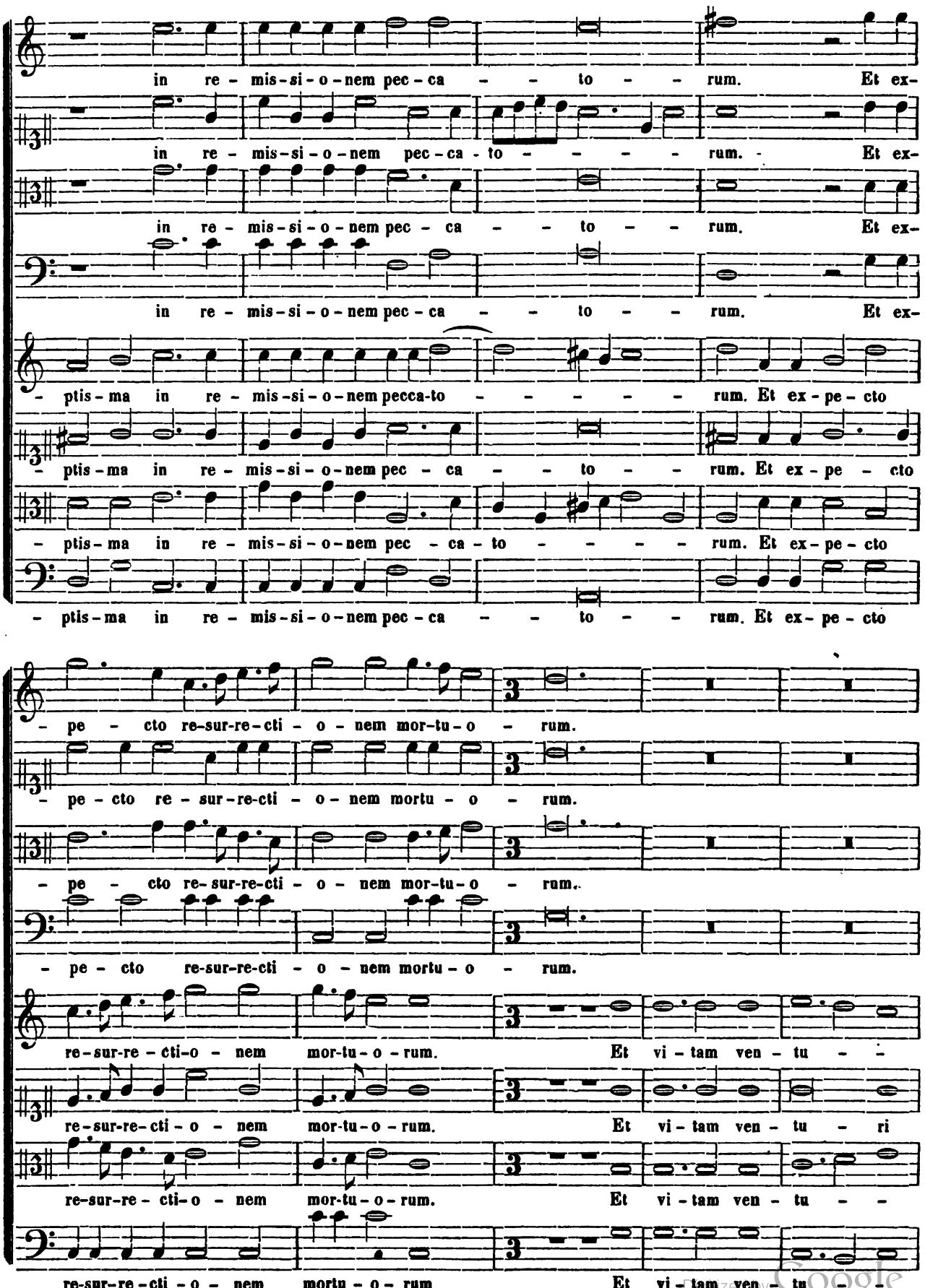


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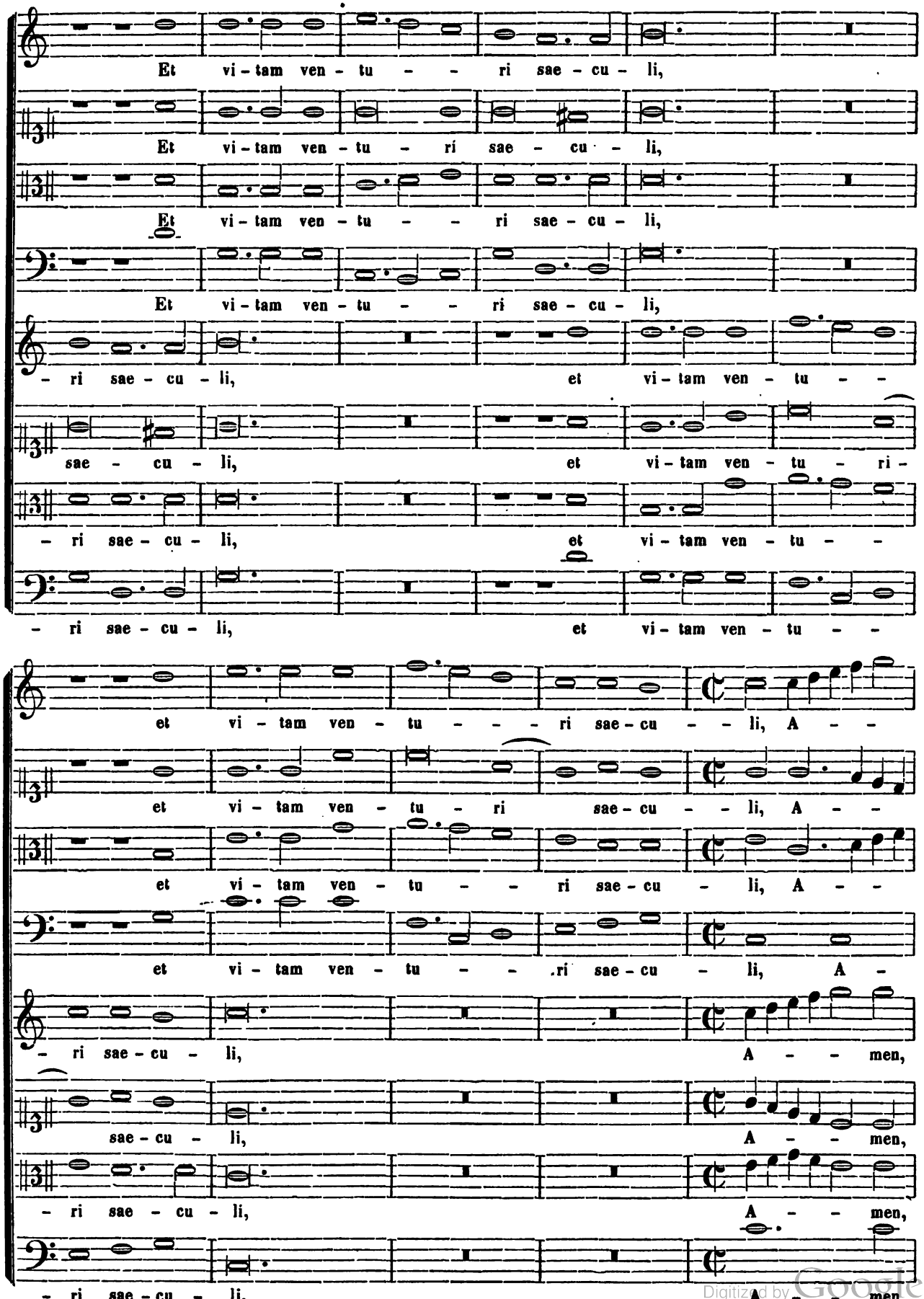




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men, A - - - - - men, A - - - - - - - men.

- - men, A - - - men, A - - - - - - - men.

- - men, A - - men, A - - - - - - - - men.

- men, A - - men, A - - men, A - - - men.

A - - - - - men, A - - - - men.

A - men, A - - - men, A - - - - - - - men.

A - - - - men, A - - men, A - - - - men.

A - - - - men, A - - - - - - - men.

## SANCTUS.

CHORUS PRIMUS.

CANTUS.

ALTUS. An - - - - - ctus, San - ctus, San -

TENOR. San - - - - - ctus, San - ctus, San -

BASSUS. San - - - - - - - ctus,

CHORUS SECUNDUS.

CANTUS. San - - - - ctus,

ALTUS.

TENOR.

BASSUS.

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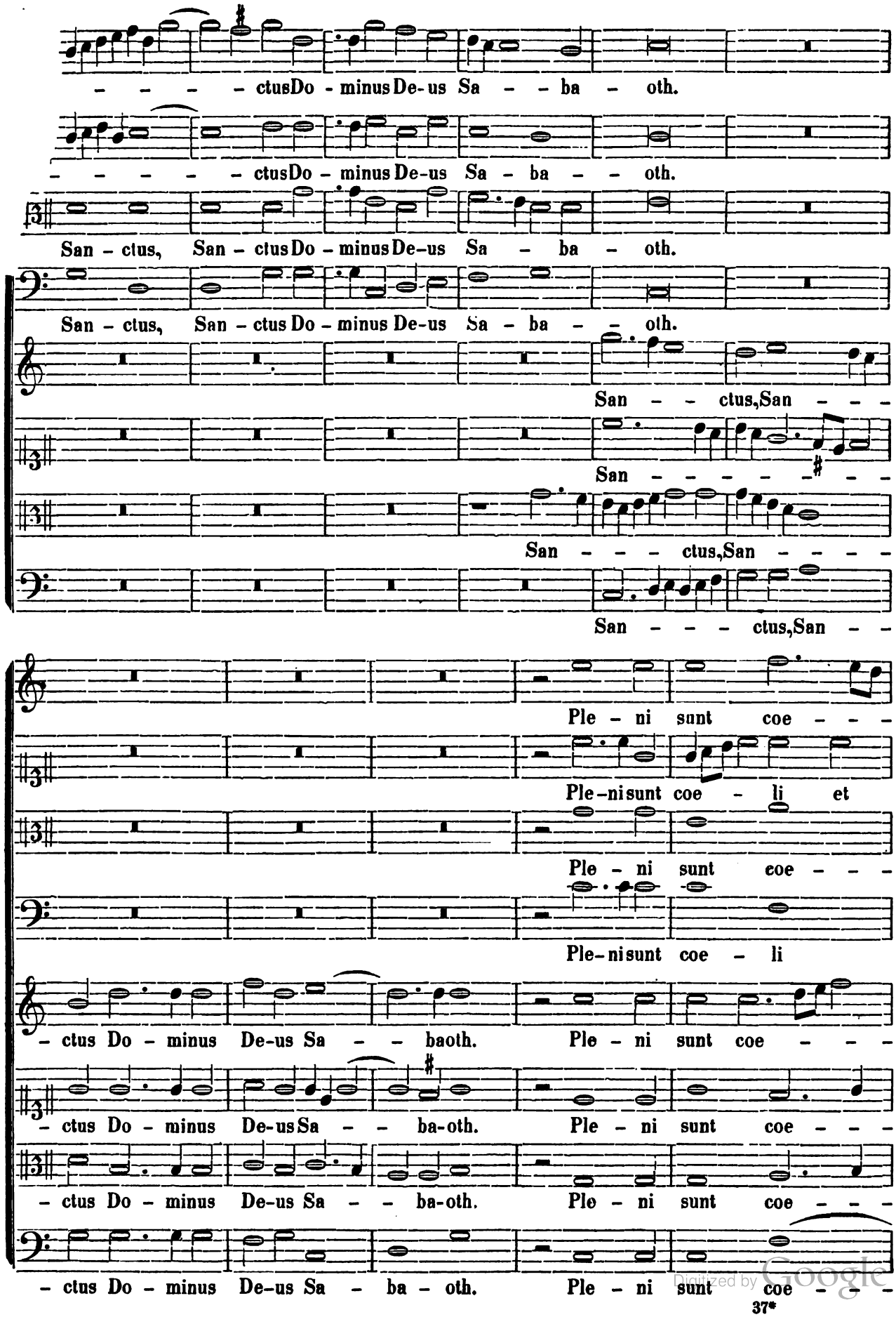


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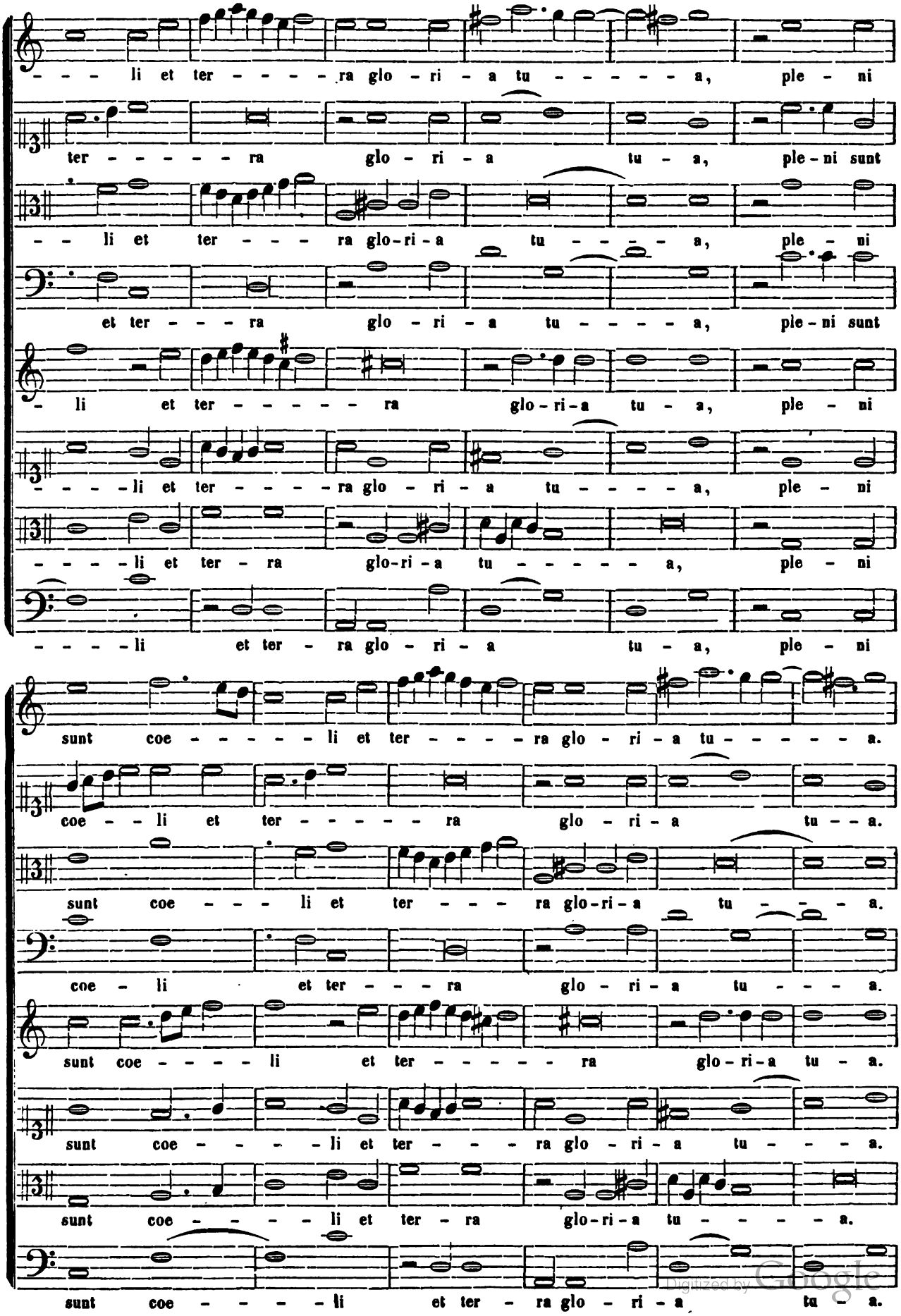


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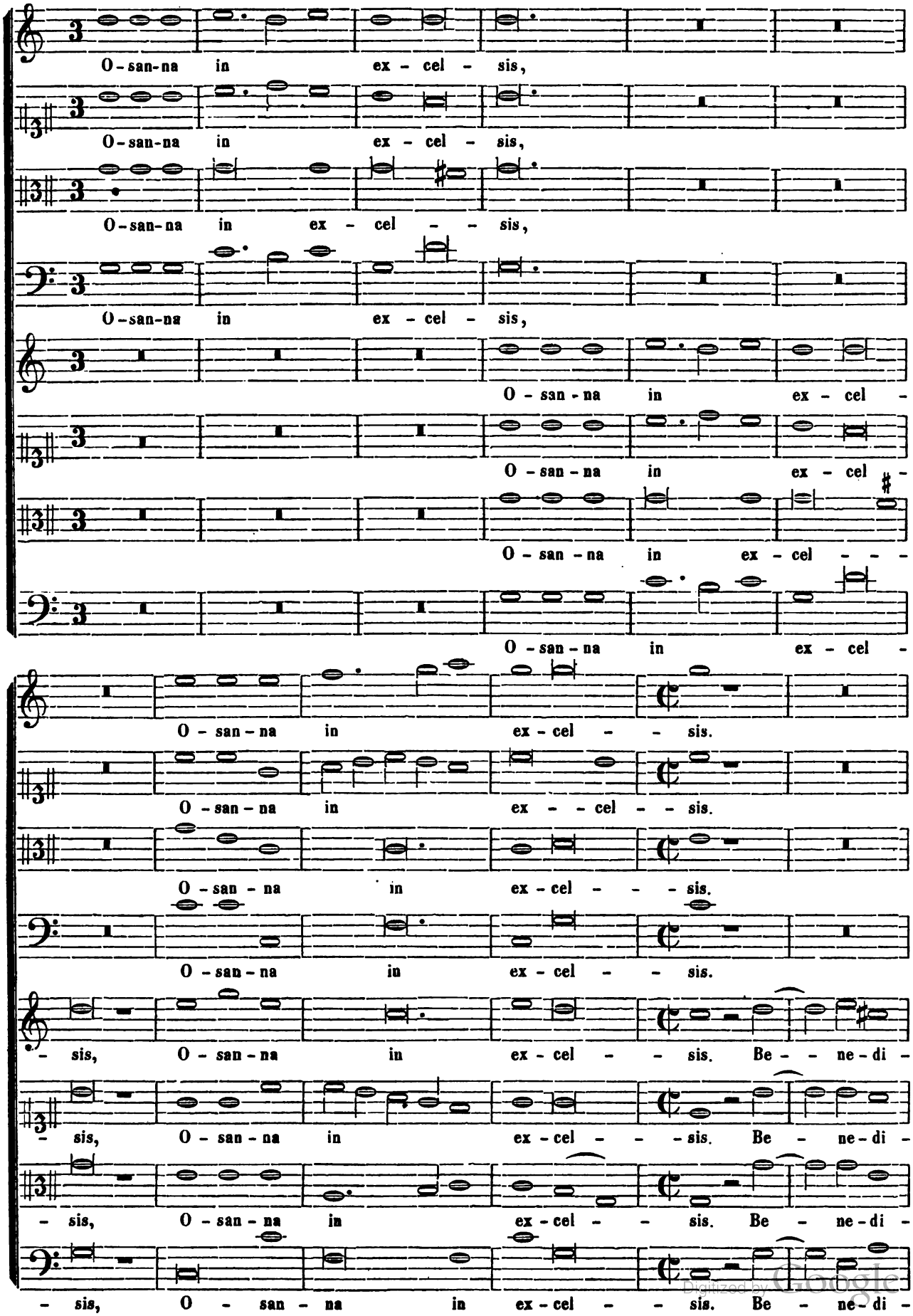


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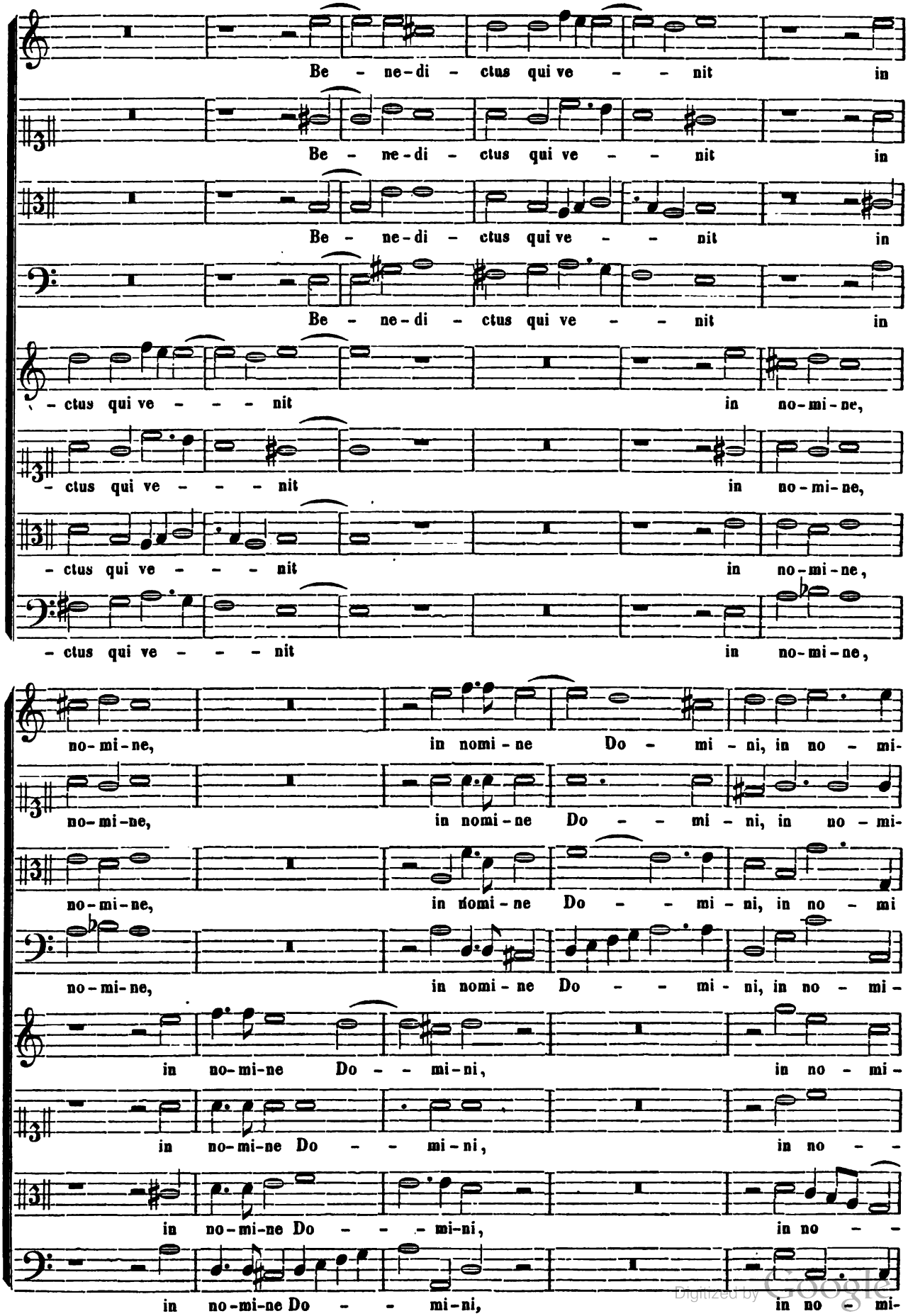


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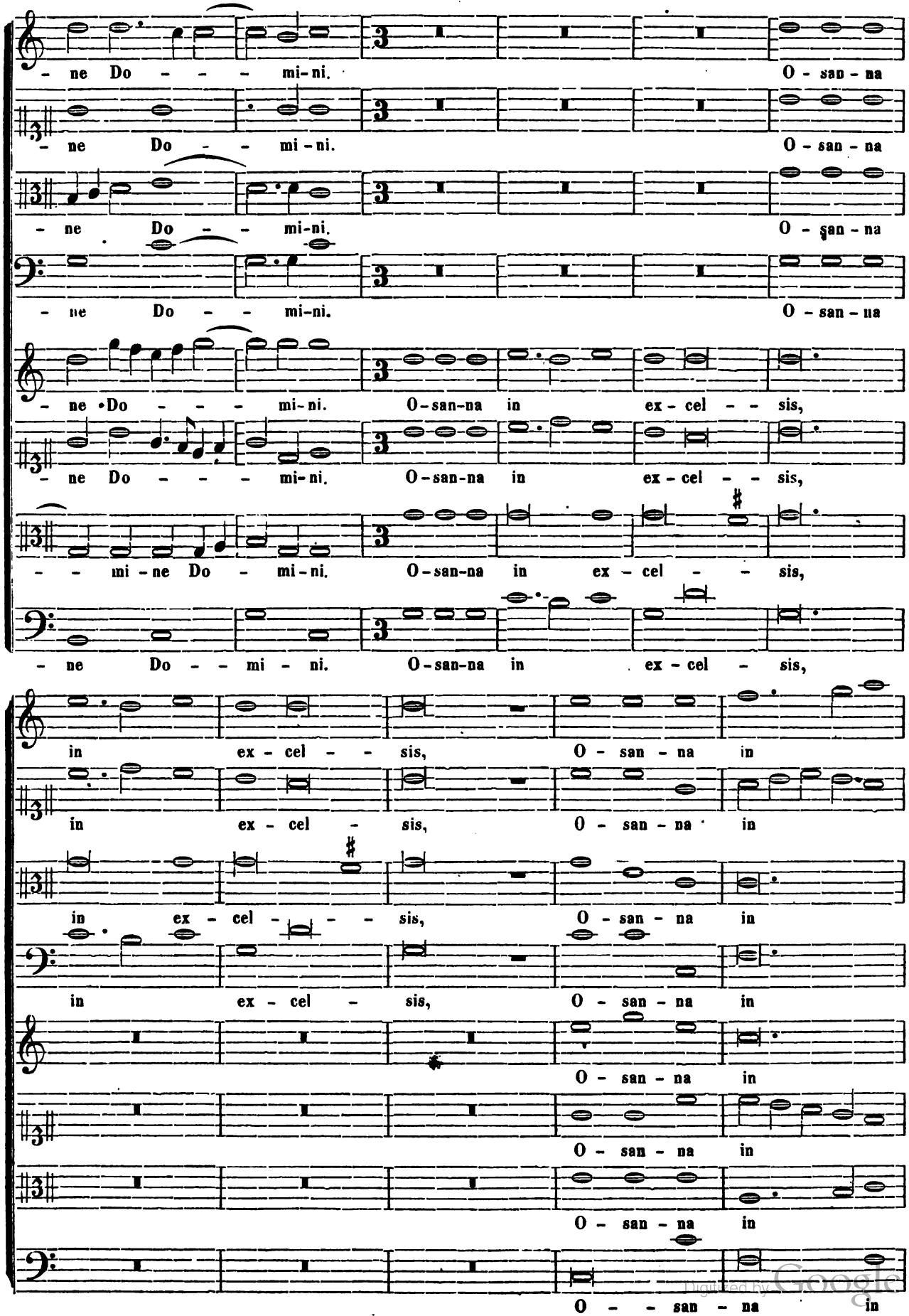


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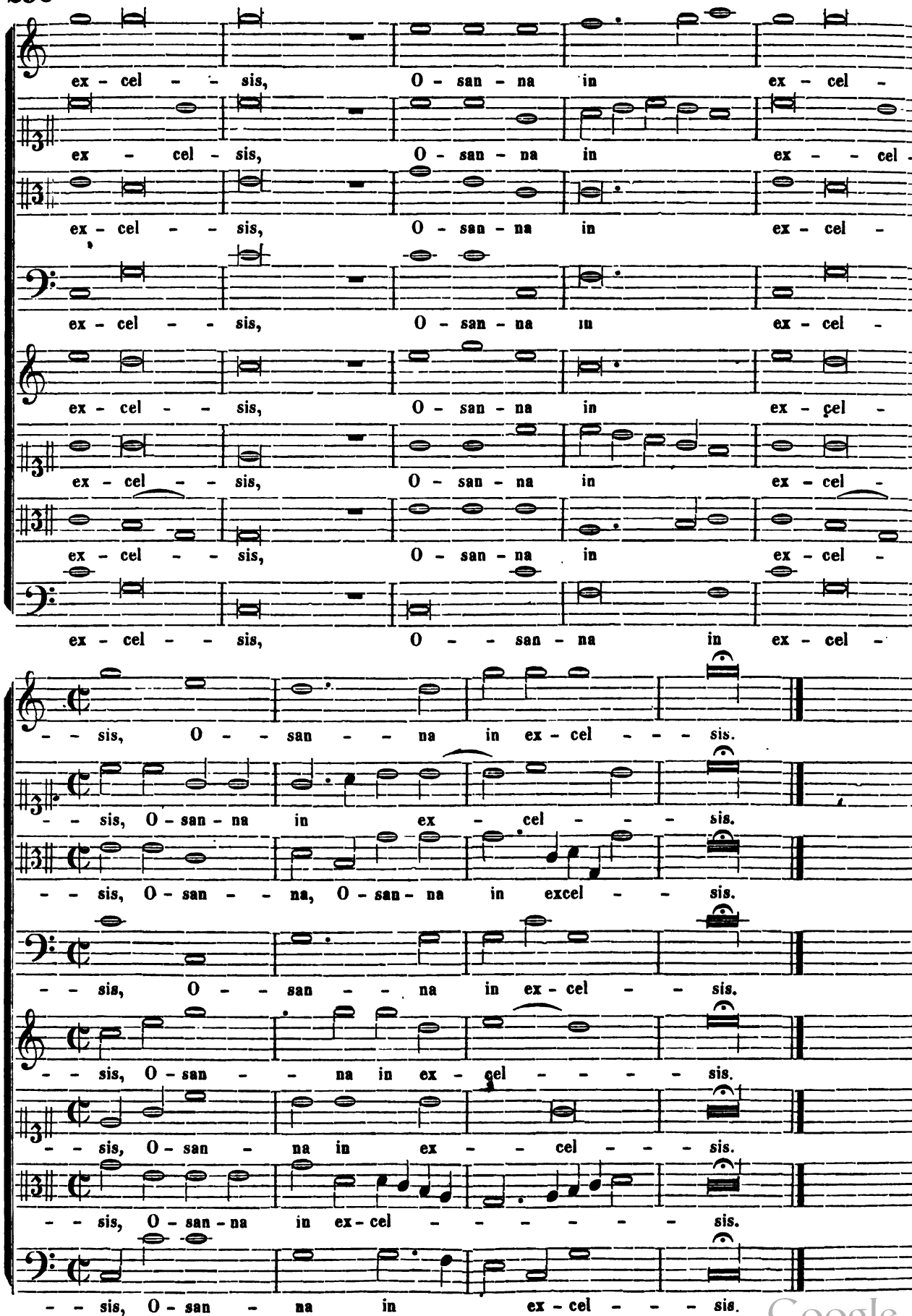


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# AGNUS DEI.

CHORUS PRIMUS.

CANTUS. A - gnus De - i, qui tol - - -

ALTUS.

TENOR. gnusDe - - - - - - - i, A - gnusDe -

BASSUS. A - gnusDe - - - - - - - - - i,

CHORUS SECUNDUS.

CANTUS. A - gnusDe -

ALTUS.

TENOR.

BASSUS.

- lis pec-ca - - - ta mun - - - - - di,

- i, qui tol - lis pec - ca - ta mun - di,

qui tol - lis pec - ca - ta mun - - - di,

- i, qui tol - lis pec - ca - ta mun - di,

A - - gnus De - i, qui

A - - gnus De - i, qui

A - - gnus De - i, qui

A - - gnus De - i,

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men, A - - - - - men, A - - - - - - men.

- - men, A - - - men, A - - - - - - men.

- - men, A - - men, A - - - - - - - men.

- men, A - - men, A - - men, A - - - men.

A - - - - - men, A - - - - men.

A - men, A - - - men, A - - - - - - men.

A - - - - men, A - - men, A - - - men.

A - - - - men, A - - - - - - men.

## SANCTUS.

CHORUS PRIMUS.

CANTUS.

ALTUS. An - - - - - ctus, San - ctus, San -

TENOR. San - - - - ctus, San - ctus, San -

BASSUS. San - - - - - - ctus,

CHORUS SECUNDUS.

CANTUS. San - - - - ctus,

ALTUS.

TENOR.

BASSUS.

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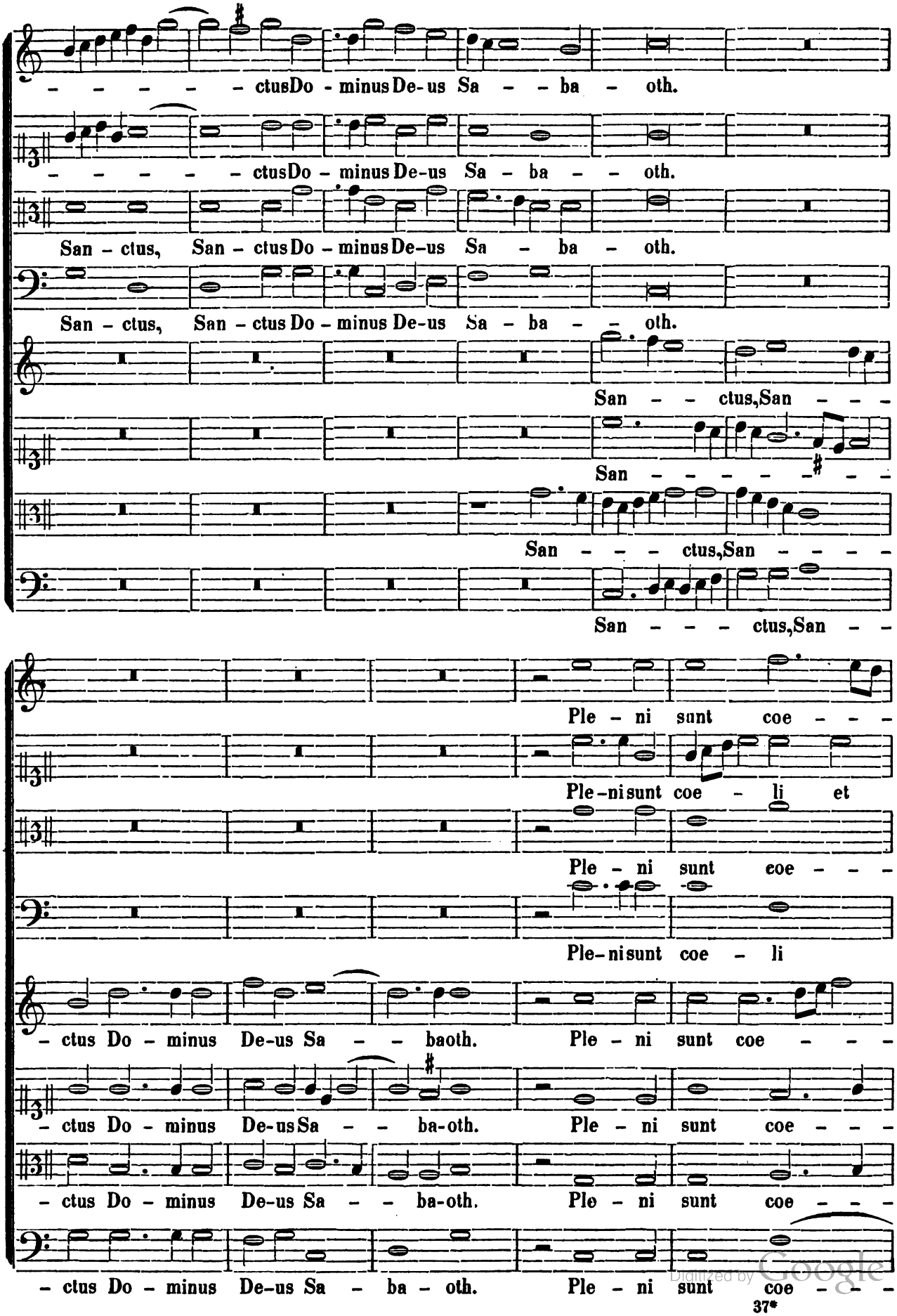


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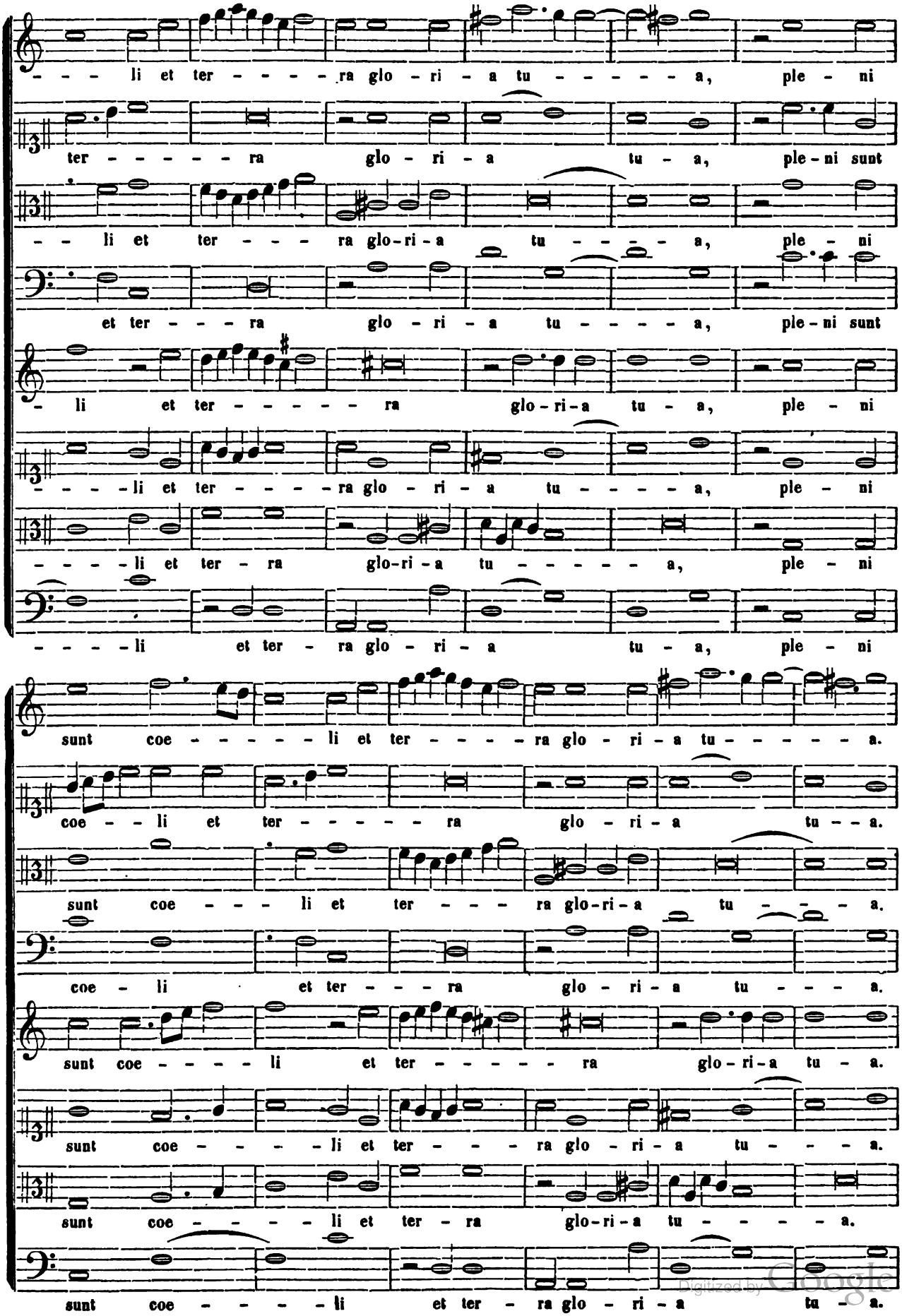


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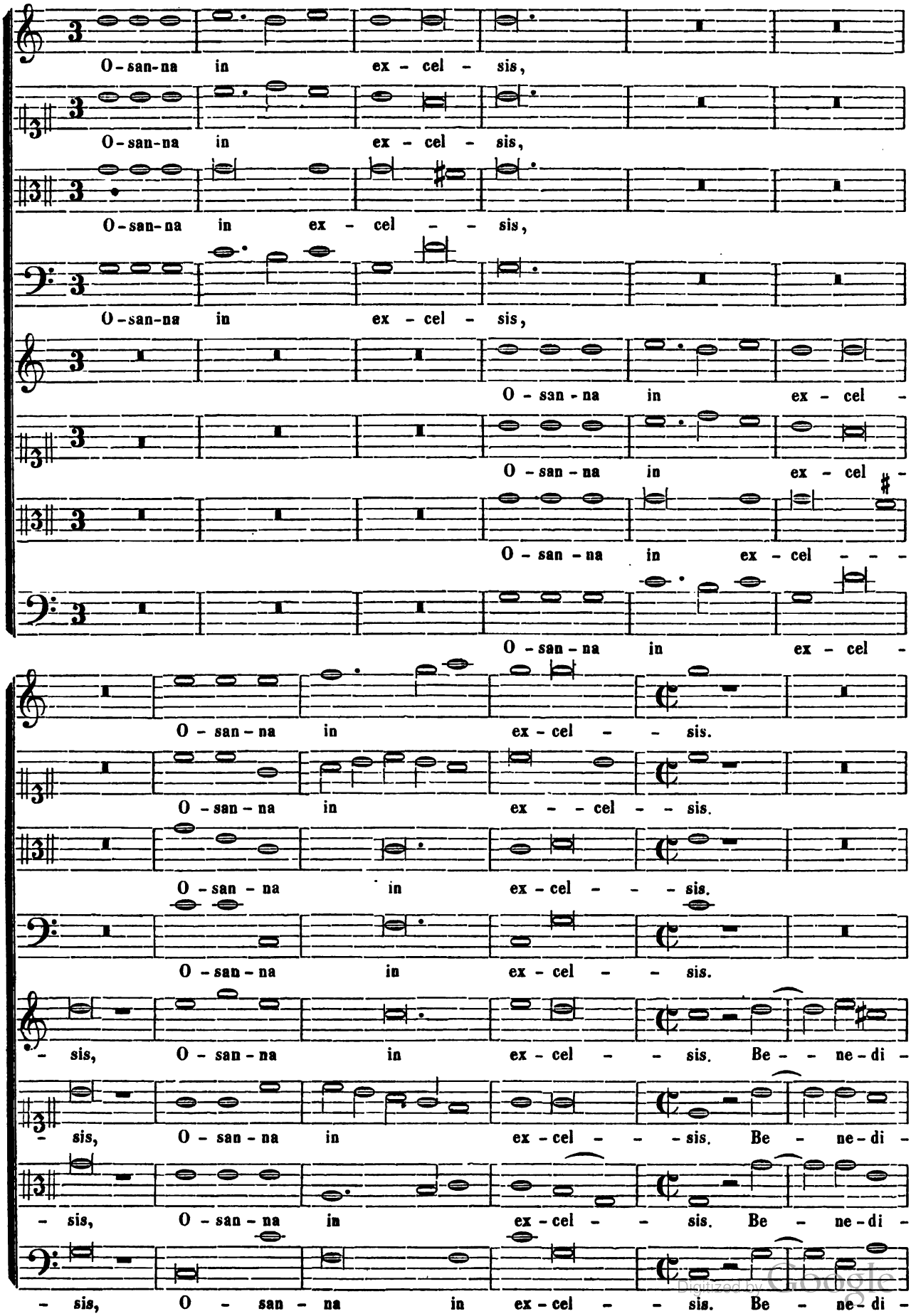


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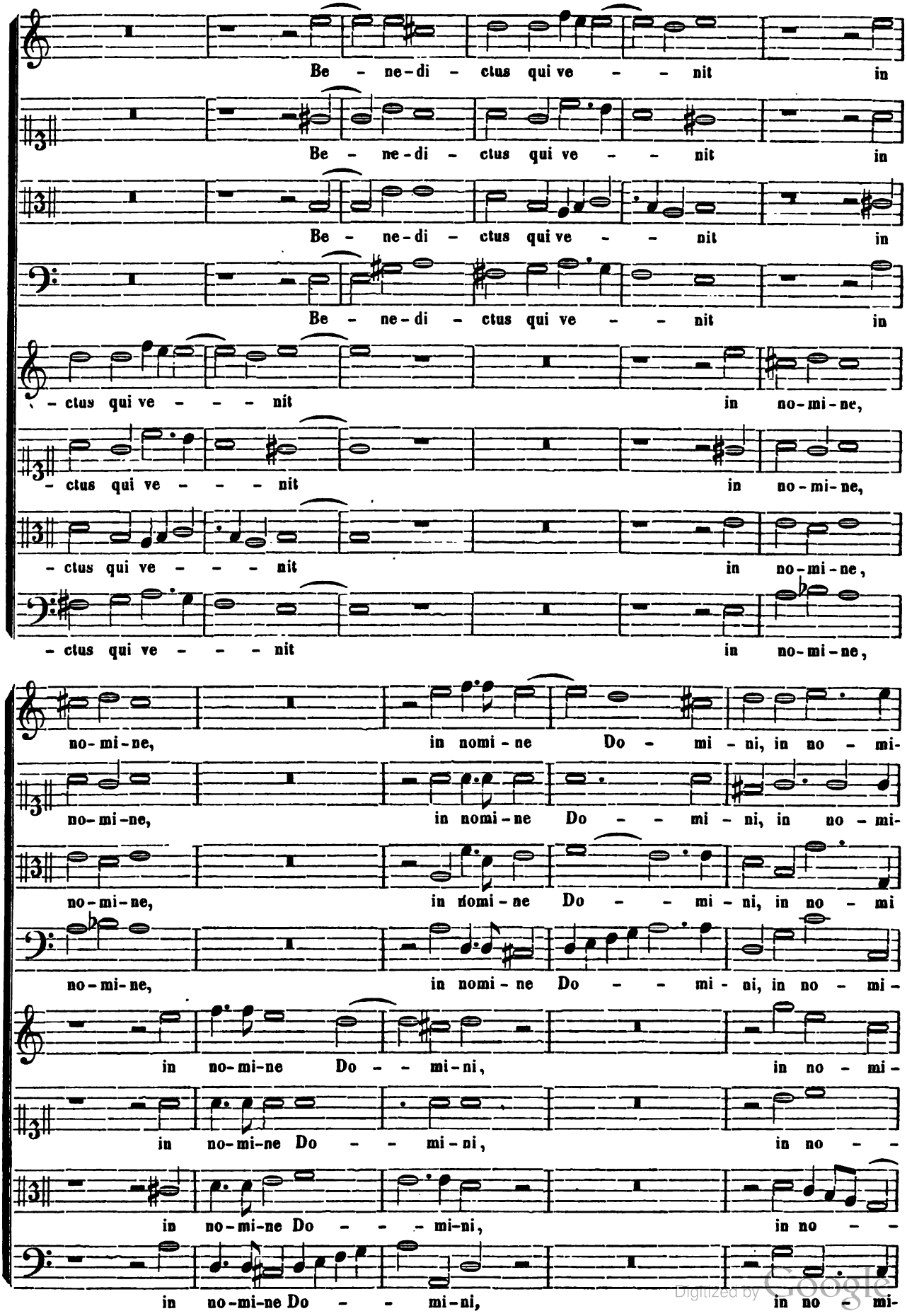


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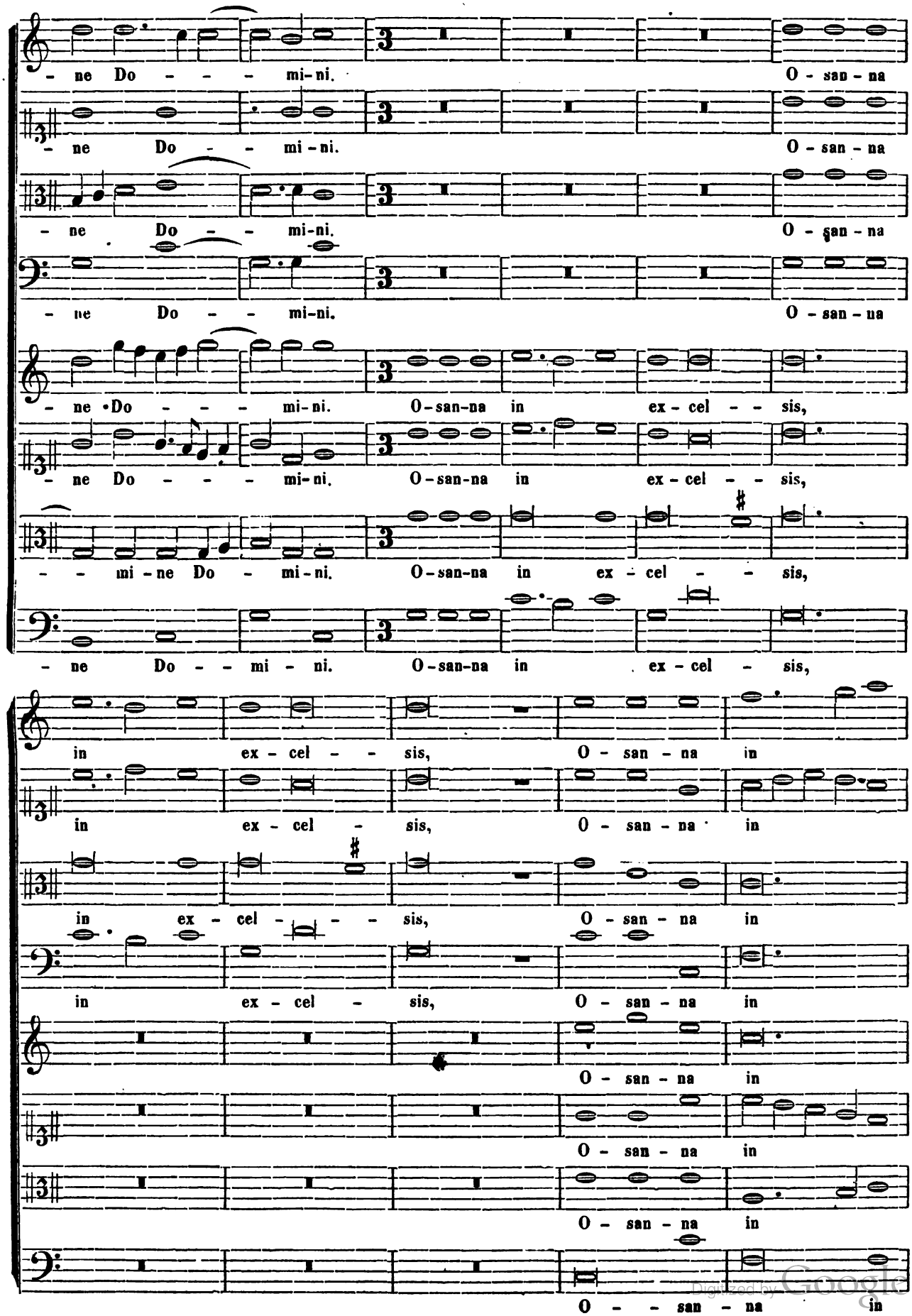


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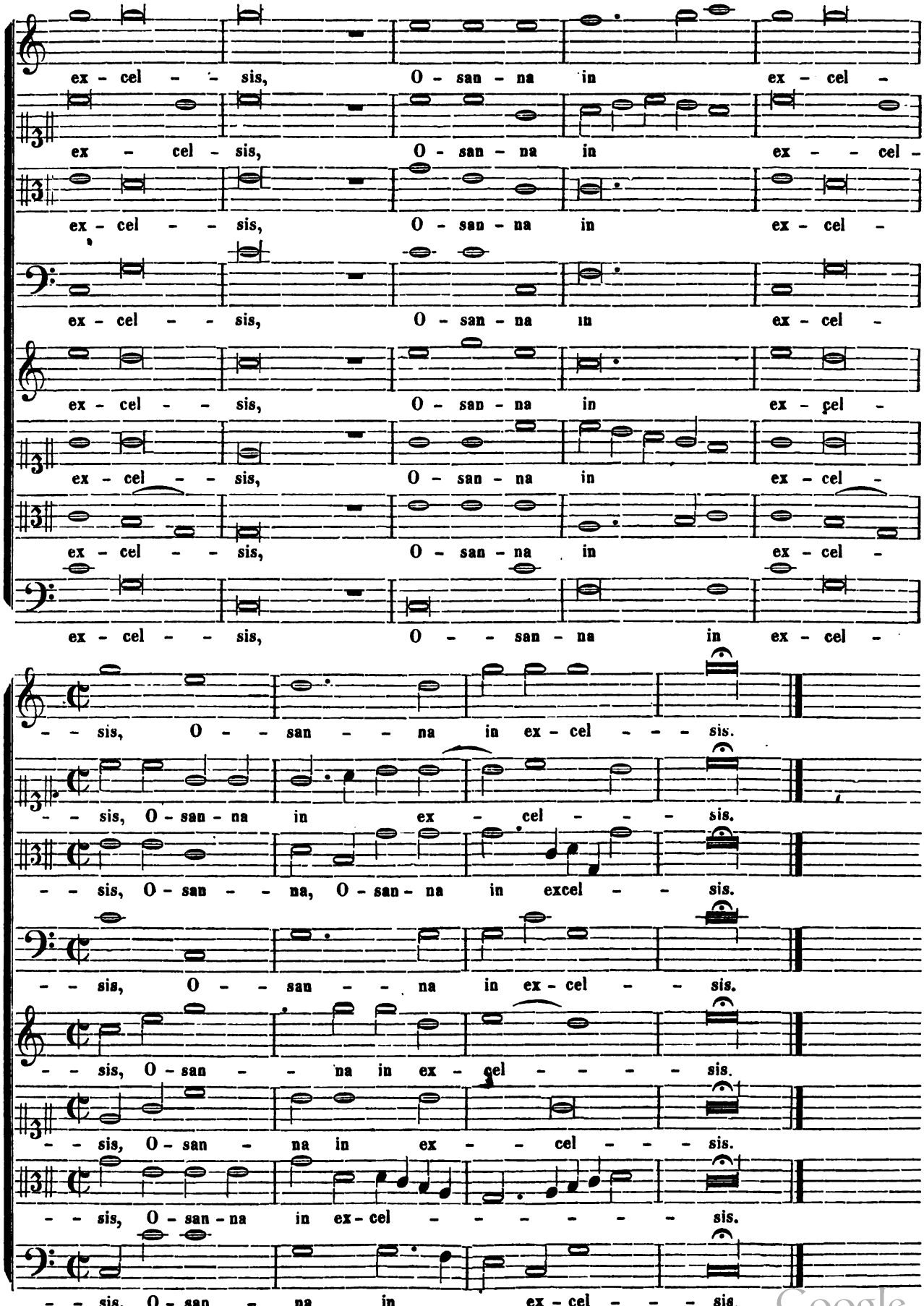


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# AGNUS DEI.

CHORUS PRIMUS.

CANTUS. A - gnus De - i, qui tol - - -

ALTUS.

TENOR. gnusDe - - - - - - - i, A - gnusDe -

BASSUS. A - gnusDe - - - - - - - - - i,

CHORUS SECUNDUS.

CANTUS. A - gnusDe -

ALTUS.

TENOR.

BASSUS.

- lis pec-ca - - - ta mun - - - - - di,

- i, qui tol - lis pec - ca - ta mun - di,

qui tol - lis pec - ca - ta mun - - - di,

- i, qui tol - lis pec - ca - ta mun - di,

A - - gnus De - i, qui

A - - gnus De - i, qui

A - - gnus De - i, qui

A - - gnus De - i,



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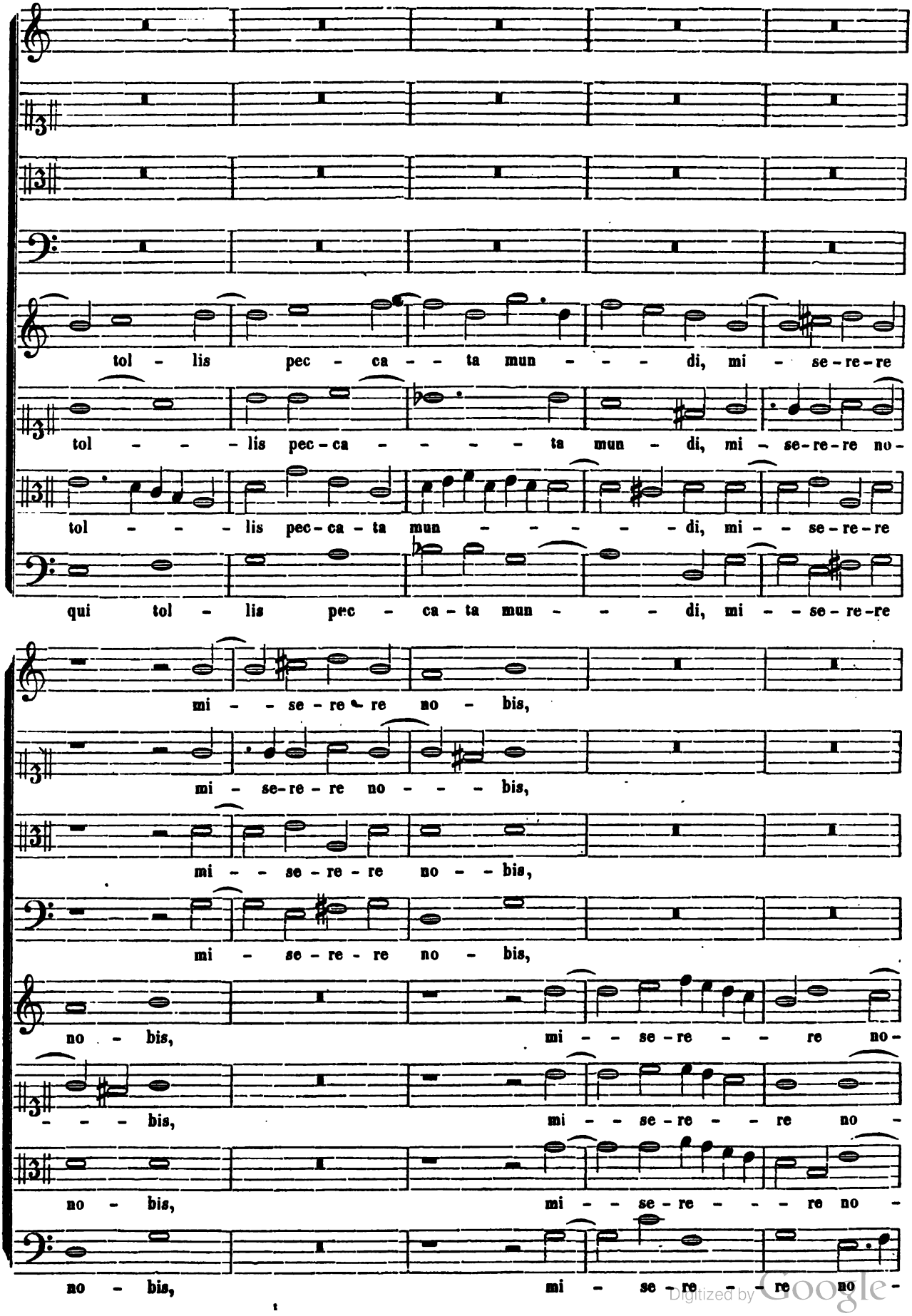


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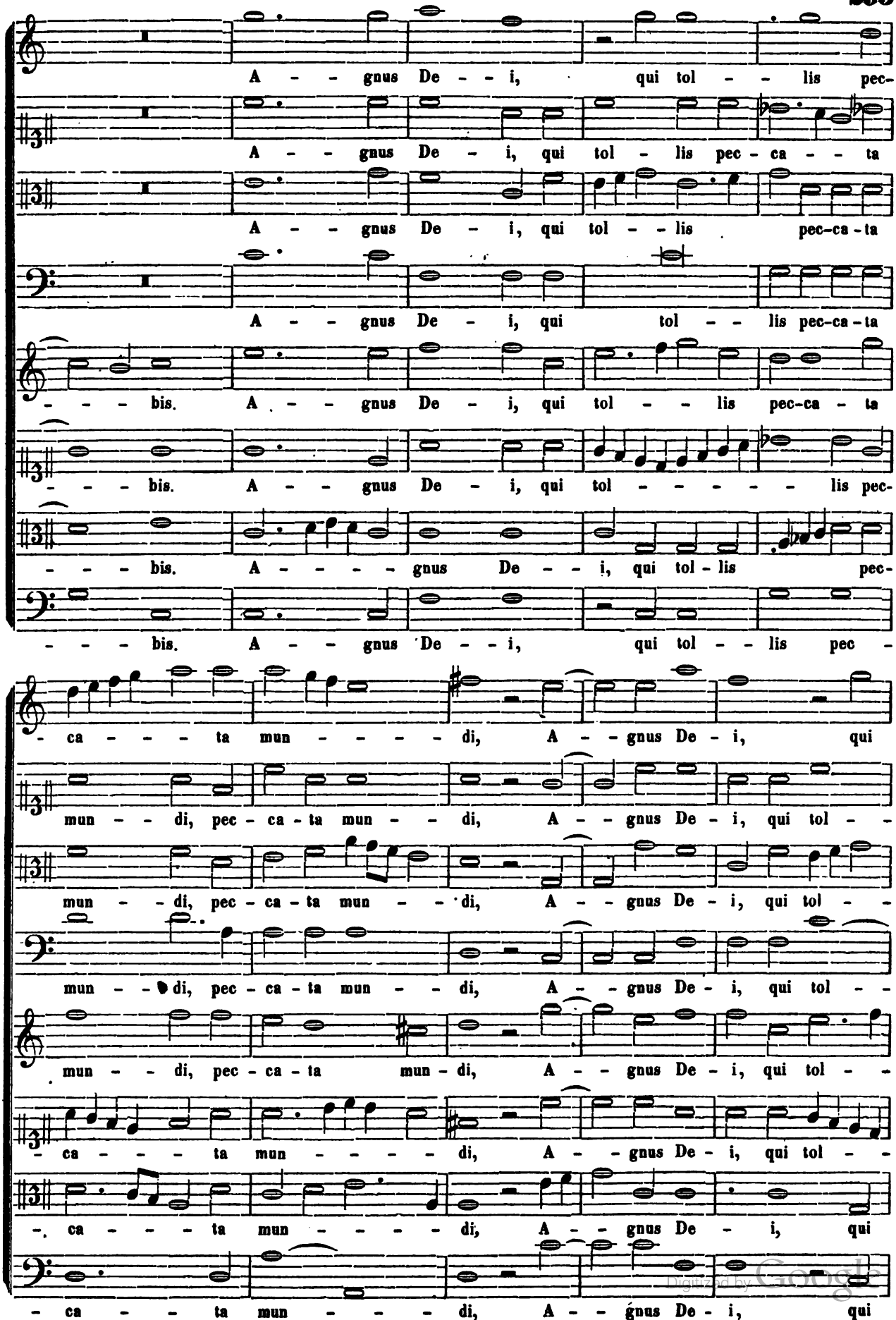


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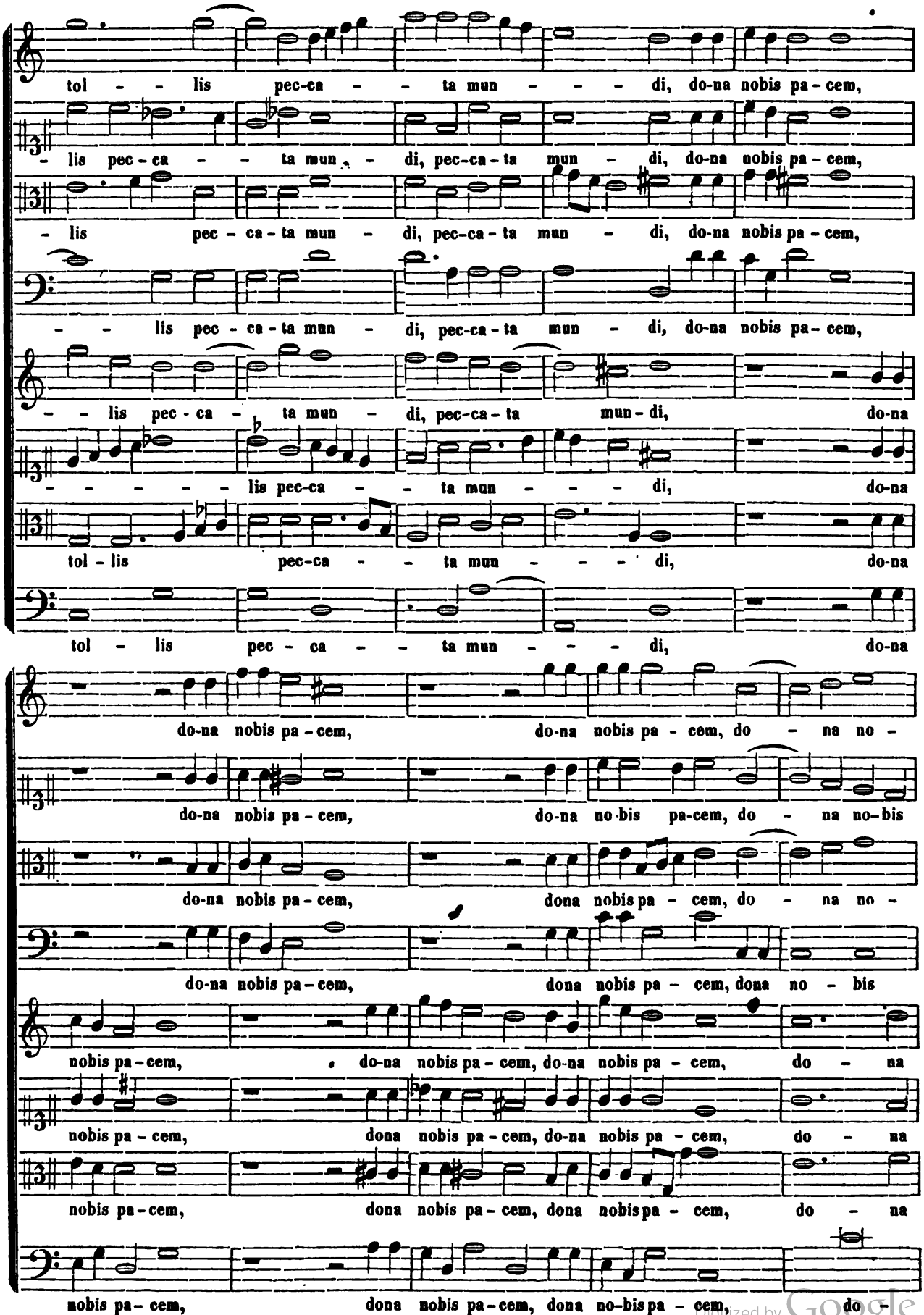


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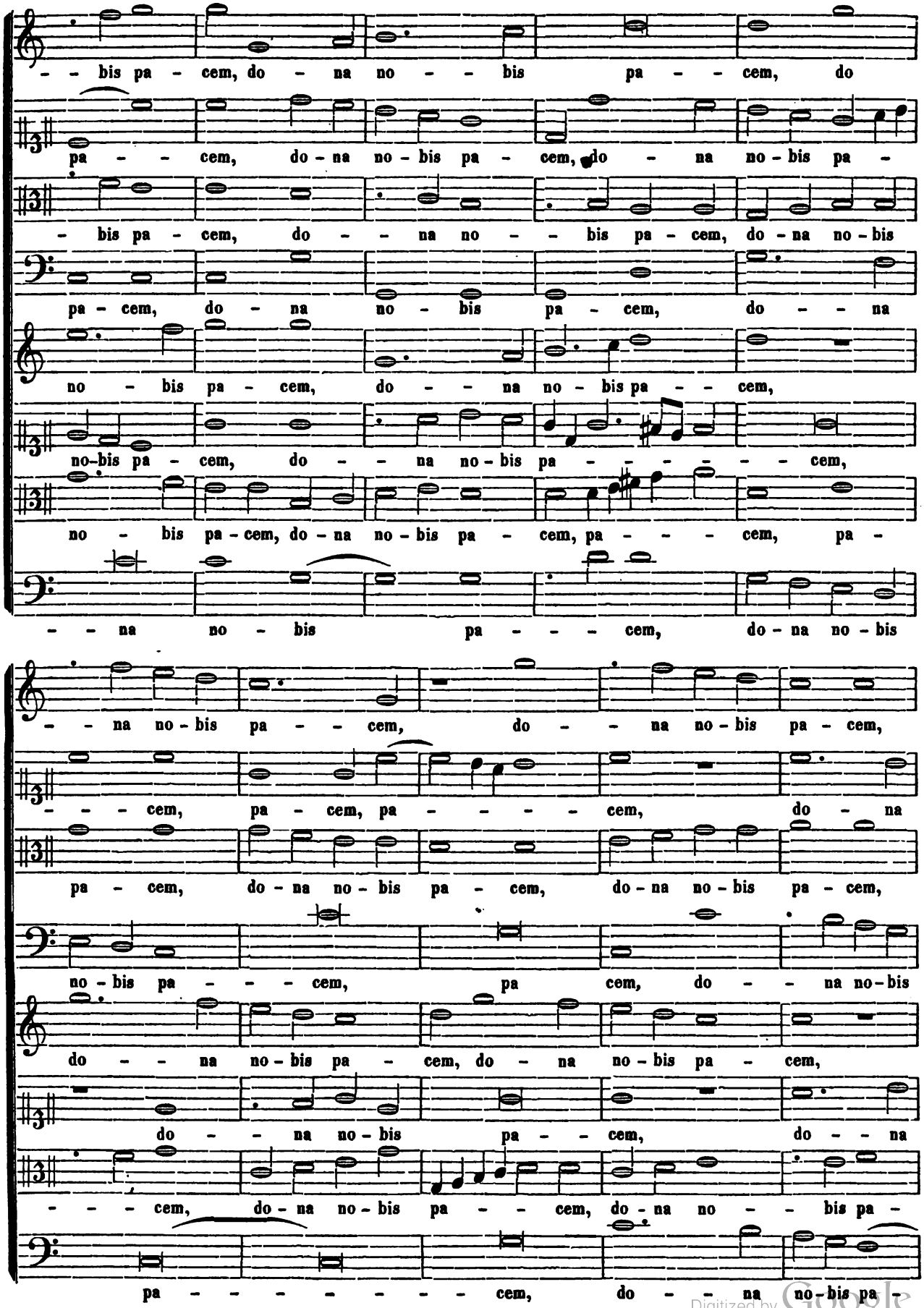


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do – – – na nobis pa – cem.

no-bis pa – – – – – – cem.

do-na no. – bis pa – – – – cem.

pa – – – – – – – – cem.

do – – na no-bis pa – – – cem.

no – – bis pa – cem, pa – – – cem.

– cem, do – – – na no – bis pa – cem.

– – – cem, pa – – – – cem.

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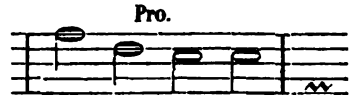
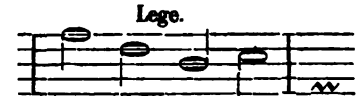
| 231. | 12. | 1. |  – rum ven – tu – rus |  – rum ven – tu – rus |

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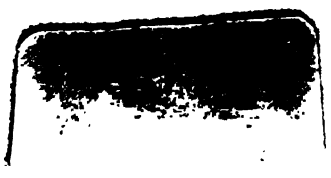

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